

Aalto University  
School of Electrical Engineering  
Degree Programme in Automation and Systems Technology

Kaarlo Kajalainen

# Increasing the Enjoyment of Online Video Content with Topical Interactivity

Master's Thesis  
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Supervisor: Professor David McGookin, Aalto University  
Advisor: D.Sc Teemu Kinnunen, Aalto University

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ABSTRACT OF

MASTER'S THESIS

<b>Author:</b>	Kaarlo Kajalainen		
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<p>Online video platforms have developed into hosting increasingly long and complex video presentations. The navigation and storytelling properties of the online video presentations can be augmented with video interactivity. Despite this there is little understanding on supporting video interactivity and its impact on video engagement.</p> <p>To investigate this, a study was conducted about increasing the enjoyment of said video content by applying a layer of topical interactivity on top of the media. A satirical news show was created and viewed by participants under one of 5 different test conditions. Each condition differed in the level and presentation of topical interactivity. 75 participants evaluated attributes relevant to engagement and interactivity of the different test conditions, 15 participants per condition. Data was collected via a post-test questionnaire and an interview containing open ended questions about the material.</p> <p>Results show that, in the context of online video, the addition of topical interactivity has a positive effect on the media experience as a whole, while not affecting the engagement or enjoyment of the video content itself.</p>			
<b>Keywords:</b>	interactivity, engagement, enjoyment, video, YouTube, online		
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<p>Internetin videopalvelut ovat kehittyneet pisteeseen, jossa niiden kautta on mahdollista katsoa entistä pidempiä ja monimutkaisempia videoesityksiä. Videoiden välistä ja sisäistä navigaatiota sekä tarinankerronnallisia ominaisuuksia voidaan parantaa videointeraktiivisuuden avulla.</p> <p>Edellämainituista seikoista huolimatta nyky-ymmärrys videointeraktiivisuudesta, sen toteutustavoista ja vaikutuksesta videoiden mukaansatempaavuuteen on rajallista. Näiden asioiden selvittämiseksi toteutettiin tutkimus, jossa pureuduttiin videomedian mukaansatempaavuuteen lisäämällä nettivideoon sisältökohtaista interaktiivisuutta. Tutkimusta varten toteutettiin viiteen koeasetelmaan jaettu satiirinen uutisohjelma. 75 koehenkilöä (15 henkilöä koeasetelmaa kohden) arvioivat erilaisten uutisohjelmaversioiden mukaansatempaavuutta ja interaktiivisuutta niihin liittyvien parametrien kautta. Arvioita kerättiin koemateriaalin katselun jälkeen kyselyllä sekä avoimia kysymyksiä sisältävällä haastattelulla.</p> <p>Tutkimuksen tulokset osoittavat, että sisältökohtaisen interaktiivisuuden lisäämisellä nettivideoesitykseen on positiivinen vaikutus mediakokemukseen kokonaisuutena, mutta interaktiivisuus ei vaikuta negatiivisesti eikä positiivisesti itse videon mukaansatempaavuuteen tai nautittavuuteen.</p>			
<b>Asiasanat:</b>	interaktiivisuus, mediamukanaolo, medianautinto, video, YouTube, verkko		
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# Chapter 1

## Introduction

Online video as a media experience is a relatively new phenomenon, with its early stages of mass consumption dating back only ten years, to the start of YouTube and Google Video (the two major contributors to online video at the time) in 2005. Watching videos online has since become much more common and is now a major competitor to traditional media such as television and newspapers [11]. Video on demand services like Netflix are making traditional television broadcasts and video rent services obsolete.

The number, capacity and feature variety of online video platforms has also reached a level where hosting increasingly long and content rich video presentations is commonplace. With the chance to view increasingly complex online video presentations, the users of said media have grown to expect a variety of user interface improvements to enhance the viewing experience. Interface elements like a video timeline, video quality selection, volume control and a full screen mode are industry standards, and some providers have gone further to provide greater interactivity in their services.

Advanced video sites like YouTube offer video customization options which enable anyone to easily create navigation modifications. Such modifications can for example be an integrated video index (an added user interface layered on top of the video stream) or even interactive video presentations (online video stories where the user can determine the order or outcome of storytelling) through a video link system. Video links are links that can be placed into a video to connect different sites, actions or other videos to the current media presentation. The links can be given a duration and coordinates on the video.

While the video presentation customization potential of video hosting sites has increased, the research on this topic is significantly lacking. Merkt *et al.* [24, 25] have studied the effect of added topical interactivity (by including an index and a table of contents for the video) on video presentations in

the domain of learning efficiency, but the effect of interactivity on the enjoyment and engagement of video content hasn't been researched. Additionally, utilizing the video customization possibilities for navigation improvements in long and content rich online videos is a topic which needs attention. Covering the development of online video is important not only to fully grasp the possibilities within online media but also to create guidelines and suggestions for video content creators. This thesis assesses these topics.

The structure of this thesis is as follows: First, the theory and research background is assessed in chapter 2 Background, followed by experiment design and details in chapter 3 Experiment. Following this are the chapters 4 Results and 5 Discussion with the experiment results and analysis on the experiment data. Chapter 6 Conclusions is the final chapter.



## Chapter 2

# Background

The purpose of this thesis is to examine the effects of topical interactivity on the online video experience. In this chapter the theoretical concepts of interactivity, media engagement, media enjoyment and flow are elaborated, all of which have an integral part in defining the scope of media experience in an online video environment. Furthermore, previous research on the effect of interactivity on media experience is discussed, along with constructing the measurements for quantifying said effect and presenting the research questions of this research.

### 2.1 Media Interactivity

Media interactivity can be divided into three categories: the technical properties of media (what the user interface has been designed to offer, what are the response times of the system, how many concurrent actions are possible etc.), the properties of the ongoing communication process and the media consumer's perception of interactivity (the consumer's perception may differ greatly from the design specifications of a system's interactivity) [23]. The interactive communication process can be further divided into three different categories: human-to-human, human-to-media and human-to-system interactivity [8, 18, 22, 23]. These divisions separate interactivity into the different disciplines of interactivity research, ranging from communication processes between artificial intelligences to computer mediated conversations between humans.

There's a clear distinction between actual interactivity and perceived interactivity [8, 40, 43] (Tremayne *et al.* [40] use the term functional interactivity instead of actual interactivity). Actual interactivity is the amount and type of interactivity that's designed into the system or media by the creator

of the interface, and it defines the upper limit for the system's perceived interactivity. Perceived interactivity is entirely dependent on the consumer of the interactive media. If the consumer can't for example find all the features of an interactive media presentation due to poor user interface design, the amount of perceived interactivity will be less than the actual implemented interactivity.

In the context of this thesis, interactivity is defined as a mediated experience and not just face-to-face human interaction. And even though Kiouisis [18] mentions that one-way communication is considered low in interactivity, the definition used here deems one-way communication completely void of interactivity. Despite a lacking general consensus over the definition of interactivity and its contents [3], it's been generally accepted that a mediated experience needs at least a two-way communication process to be interactive [5, 8, 18, 19, 27, 30, 44].

A two-way communication process means that there has to be a sender and a receiver of information in addition to a possibility for these roles to be interchanged between the participants of the communication process. Most sources only specify interactivity in the context of two-way communication but Kiouisis and Rafaeli *et al.* [18, 30] also mention multidirectional or one-to-many and many-to-many types of communication. The essence of these types of communication is that interactivity can be experienced not only by linking two communicating nodes together but also by linking groups of individuals and machines into a communicating network.

In the context of this work, interactivity is used in the domain of online video and more specifically a topical interactive user interface is integrated into a relatively long and content rich video presentation. Some of the presentations include a human component as the actors performing in the video interact with the viewer. Thus, the definition of interactivity in this thesis is in the scope of user interface design, two-way human-to-system and human-to-human interaction.

## 2.2 Media Enjoyment

According to self-determination theory (SDT) humans have innate psychological needs, the fulfillment of which is essential for their ongoing psychological growth, integrity and well-being [34]. SDT describes humans to have evolved into beings beyond basic physiological needs and thus having intrinsic needs of the mind. When successful in meeting these needs, humans become active in their natural curiosity of their surroundings. In turn, failing to meet the psychological needs drives humans into passivity and a state

of demotivation. One of the components that grant a positive feedback in humans is autonomy, that is, granting the person enough freedom and self-motivated control in completing tasks in for example professional or leisurely context. The person's competence in relation to the task also has a direct impact on the successful completion of the task and thus meeting the psychological goals of the individual. The third major building block of intrinsic motivation is the concept of relatedness. Relatedness refers to a feeling of being connected with others. According to Ryan *et al.* [34] and the SDT they have developed, failing to grant humans enough autonomy, challenge and connectedness can lead to a "lack of initiative and responsibility but also in distress and psychopathology".

Connecting the SDT to the consumption of entertainment and enjoyment as such is only natural, since the primary motivating factors for recreational activities are intrinsic rewards [38, 41]. According to the SDT humans reflect upon themselves and construct their personality and notion of self partly through the consumption of media. The entertainment value of media and the amount of enjoyment an individual can extract from it depends largely on the individual. Firstly, for the media experience to be enjoyable, one has to have the capability to suspend oneself in disbelief [41]. That is, one should at least to some extent be able to regard completely fictional narratives as real. Secondly, one has to be able to feel empathy towards the characters in narratives. Sharing the feelings of the characters in the story, be it in a game or in a movie, draws the consumer into the storyline. Related to empathy, if the media content is to be enjoyed it is beneficial for the consumer to be able to relate to the personae displayed in the content (fictional or non-fictional). Enjoyment also comes from the feeling of being transported into the location of the narrative and thus experiencing it from a more personal perspective. The final prerequisite of enjoyment is the consumer's interest in the topic field of the media experience.

The weight of these requirements fluctuate according to the type of media being consumed and not all media is consumed for the entertainment value. For example, a news broadcast has much more of an utilitarian function whereas watching a comedy sketch is more in the domain of a recreational activity. Media can be searched for by the consumer but also plainly presented to the consumer. In either case for the media to be enjoyable, it has to match the consumer's needs and expectations technologically, aesthetically and in terms of design [34, 41]. These features also include interactivity, as it can in optimal situations increase the consumer's positivity towards the content. An optimal situation in this case means the convergence of the consumer's cognitive abilities and the complexity of the interactive experience. In general, the media content has to be relevant to the user ranging from the

presentation method to the topic itself.

Despite the word “joy” being so dominantly present in the word “enjoyment”, it’s hardly a requirement for the media consumed to be of gleeful descent for it to be enjoyable. Enjoyment can be derived from an infinite pool of media sources covering the whole scale of human affective states [29, 41]. The consumers’ media selection is not always hedonistic. It can also be eudaimonic, which means that one is not searching for the usual happiness and laughter, but self reflection and the “meaning of life”. In other words for example movies with thriller, horror, drama or mystery plot lines help make rise for deeper feelings and more profound thinking in consumers of entertainment. Enjoyment makes the consumers want to spend more time with the enjoyable media and also return to it or to similar experiences in the future [8].

The satirical news show video material used as experiment material in this thesis has been developed to be of high production value in terms of visual authenticity (comparable to an actual news show) and scripting quality (making sure the topics are concurrent and identifiable). This is postulated to enable the participants to be drawn towards the experiment material, rather than feel evaded by it. The role of enjoyment within the online video media experience is furthermore investigated by connecting topical video interactivity to video enjoyment.

## 2.3 Media Engagement

Engagement can be defined as an overarching term to describe different levels of media involvement. As Brockmyer *et al.* [1] state, there’s a continuum of engagement ranging from “presence to flow to absorption”. It has also been speculated that engagement is a construct which is an intermediary between telepresence and consumer attitudes and behaviour [27]. Furthermore, engagement, telepresence and flow can be defined as being interconnected variables, with engagement being the weakest of the three in terms of psychological absorption. Telepresence and flow are partially interchangeable variables, where telepresence is being completely in sync with the media environment (for example the user interface of a computer no longer feels like a separate entity but an extension of one’s will) and flow being completely in sync with the process of completing a task by using the media. Engagement is according to Brockmyer *et al.* and Mollen *et al.* defined as an active cognitive process where the one is aware of one’s surroundings and of the process of using media.

Furthermore, engagement has been defined as a second-order construct

which is built upon first-order experiences [6, 14, 26, 28]. According to O'Brien *et al.* [28] people become engaged with media if sufficient levels of visual pleasure, emotional investment, focused mental activity (on one task, ignoring others), sufficiently challenging tasks, feeling of being in charge (or in control), feedback, inherent interest (enjoyment of the material), motivation (focus and desire to proceed with an activity) and novelty (the feeling of surprise or of new kind of content) is provided.

Following a similar train of thought, Bronner *et al.* [2] divided the first-order experiences into a type of self-determination theory continuum where media engagement is built upon receiving information from the media (seeing/reading something new, keeping up with the times), getting stimulated (excitement, enthusiasm), negative emotions (for example irritation having a negative effect on engagement), transformation of self (relaxation, turning cheerful, losing the track of time), pasttime, recognition of self (enabling involvement and empathy), conversational value and practical use.

In this work, engagement is defined as a combination of these views. It's an experience that's enabled by the inherent needs of humans in relation to the consumed media. Engagement is intensified by the deeper motivations of human actions. Quantifying engagement via objective methods can pose quite a challenge, since available measures are restricted by the type of content and user interface. When viewing a video, for example, one has to define the notions of a view (for example continuous viewing from start of a video to the end of the video) and a viewing session to be able to count the amount of views a video has received. One can also quantify the amount of views one viewer has had and how many views a video has received from all the viewers combined. In addition to that, the total playtime across all videos, sets of videos and a single video can be compared [12].

This effectively favors subjective research methodology, since the above mentioned objective measures don't reveal information about the motivations for viewing the video material. Thus, a Likert-scale questionnaire with subjective questions (what does the experiment subject feel about a given topic) is the chosen method for this work when investigating engagement.

## 2.4 Flow

At the higher psychological absorption levels one finds a construct called flow, which is an often used notion in research regarding media consumption (this connects flow to media engagement, which can be understood as a continuous scale from passive viewing to telepresence and a surrounding feeling of psychological absorption [1, 35]). Flow is a state where a person is so deeply

involved in one's task that one loses the track of time, place and oneself [10]. It's an optimal experience where the person is at the edge of one's skill level as far as the difficulty of the task is concerned. The person becomes, in a way, entranced in the moment. Time seems to stand still, which is partly a direct result of not checking the time due to being oblivious to one's surroundings. Ironically, an individual in a state of flow feels in control of their working environment via which a sense of mastery is reached.

A flow state is also essential to reaching ideal levels of creativity, as losing the sense of oneself expands one's cognitive capabilities and thus enabling one's creative potential [9]. The creating flow can be reached by ensuring that one has clear goals for the tasks at hand, the actions in one's work are given immediate feedback, the challenge and skill level are balanced, distractions are minimized, worry of failure is subdued and the activity in which an individual is participating becomes autotelic.

Why is the construct of flow so important to scholars studying media consumption and advertising? When designing mediated experiences the goal is to get the end user of these experiences to stay at the task at hand for extended periods of time. The suction of flow enables the designers of for example ad campaigns and web sites to pin the users down to their content and thus create revenues where applicable [6, 35, 42]. In short, flow is the ultimate end goal in designing media experiences. It all comes down to creating a sensible combination of cognitive challenges and rewards. If the user's skill level of the user is below the perceived challenge the user gets anxious (for not being able to complete the task). And on the other hand, giving the one a task that is too easy drives one into boredom [32].

This thesis investigates the effect of video interactivity on flow through engagement metrics. Flow is built upon engagement and engagement is built upon even lower level constructs that define parts of engagement and enjoyment in unison.

## 2.5 The Effect of Interactivity on Media Experience

It has been agreed upon that the addition of optimally designed interactive experiences in media [36] promote flow [17, 32] and enjoyment [4, 7, 8, 31]. While it is clear that media producers can enhance the media experience with the addition of well designed and integrated interactivity, the extent to which this translates to adding interactivity into online video remains unknown.

The effect of interactivity on the media experience has been extensively

researched in the context of television [20, 42], interactive website functionality [7, 19, 39, 40] and advertisements [13, 15, 33, 37]. Results for interactive television studies suggest that the added interactivity is only beneficial to the media experience if the users of the medium are used to complex media systems above passive viewing [42]. Older generations view television as a passive media platform, which lessens the positive effects of interactivity in this context [20].

Interactivity benefits the user experience of websites in various ways. According to Teo *et al.* [39] the addition of interactivity on a website has a positive effect on user's perceived satisfaction, effectiveness, efficiency, value and overall attitude towards the website. Research of Chung *et al.* [7], on the other hand, shows that specific website customization features such as content submissions, letter-to-the-editor, and e-mail byline links, are the sole significant positive predictor of perceived satisfaction in the context of community news sites.

Research on advertisement interactivity also consistently finds positive effects of interactivity in web-based advertisements. Interactivity can help with creating a more engaging advertisement experience and thus lessening online advertisement avoidance [15]. Also, interactivity has been identified to have a positive effect with the perceived social presence in advertisements and, indirectly, involvement in an advertisement environment, both of which in turn are positively correlated with traditional advertising effectiveness measures [13]. According to the findings of Rodgers *et al.* [33] and Sundar *et al.* [37], however, this is only true for advertising which has been designed in an inviting way and keeping the end users in mind.

Merkt *et al.* [24, 25] studied student task performance in the context of adding interactivity to educational video material. This was conducted by comparing video material containing different levels of interactivity (addition of a video timeline, a search index and a table of contents) to each other. The results of the study showed that video interactivity has a positive influence on the completion of an information search task but has no effect on completing a more complex task of writing an essay about the video content (historical documentary). The Merkt *et al.* study didn't focus on the perceived engagement or enjoyment of the video content, however. This thesis aims to fill a void the existing media experience research has left in the domain of interactivity and its relation to online video.

## 2.6 Measurements

To measure the effect of interactivity on the media experience of online video, the theoretical concepts of video interactivity, engagement and enjoyment have to be examined. Since the individual concepts themselves have received a significant amount of scientific attention, this research derives its metrics for quantifying said concepts from previous research (engagement/enjoyment [1, 6, 12, 26–28] and interactivity [7, 8, 13, 19, 21, 39]). The metrics from previous research are adapted for the needs of the online video scope of the current research by creating questions from them with the experiment material of this research in mind and using pilot test data to further increase the relevance of the metrics. This process is explained in more detail in sections 3.3.1 Pilot Tests and 3.3.2 Post-Test Questionnaire.

For example, Mersey *et al.* [26] discussed the importance of newspaper reader experience and engagement over the feeling of satisfaction. The study measured experiential engagement through five main categories of reader experience: Social (subject matter for conversations), Timeout (enjoying one's time and relieving stress), Civic (enhancing one's role in the society), Utilitarian (learning useful things) and Identity (reflecting upon oneself through the media). The categories contain lower level measures to quantify the higher level media experience. For example, a statement like “When I read this newspaper I lose myself in the pleasure of reading it.”, when modified, can be used to quantify the draw or immersiveness of video content. On the other hand, “Our society would be weaker without news papers like this one” can measure the effect of societal values on the perceived engagement when translated to the scope of online video.

Teo *et al.* [39] studied the effect of interactivity on the users' attitudes towards a website environment. One of the questionnaire categories Satisfaction contained a Likert scale statement “I had control over what I wanted to do on the Web site”, which in the current research can be translated to being able to control the pace of the video presentation and having a choice over the order and amount of video content.

## 2.7 Research Questions

Based on previous research, the potential of optimally designed interactivity for positive engagement effects in the context of television [20, 42], interactive website functionality [7, 19, 39, 40] and advertisements [13, 15, 33, 37] is found. Online video with its numerous interactivity possibilities and their effects on the media experience, engagement and enjoyment of the video



content, however, have received little research attention.

By utilizing measures quantifying the engagement, enjoyment and perceived interactivity of online video content, this thesis aims to fill the void of online video research by finding answers to the following questions:

- (I) Does the added interactivity have a detrimental or a positive effect on the online video media experience as a whole?
- (II) How does added topical interactivity in online video presentations affect the enjoyment and engagement of video content?
- (III) What is the preferred kind of a topical interactivity implementation when viewing online video content?

## Chapter 3

# Experiment

To answer the research questions presented in Section 2.7, an experiment was conducted. A new experiment was necessary since previous research on media engagement, enjoyment and interactivity in the context of online video is lacking.

The experiment details are discussed in this chapter. First, a general outline of the experiment is provided, followed by information about the experiment participants, data acquisition, experiment video content, experiment conditions and data analysis.

### 3.1 Experimental Design

A between groups study was conducted with 75 experiment participants divided into five different experiment conditions. The participants interacted with a custom built satirical news show in YouTube and then answered a set of Likert scale questions in the domain of video engagement and interactivity. All of the experiment conditions included showing the experiment participants a news show version differing in the amount and type of video interactivity. For 40 participants, a short interview was added to the experiment procedure due to a need for qualitative data on the experiment material and the tests. The addition of the interview to the last 40 tests did not affect the numeric data of these tests compared to the first 35, as it was placed at the end of the experiment procedure. The entirety of one test lasted approximately 20 minutes.

## 3.2 Participants

The participants were approached in a university building and were invited to take part in the study. A prerequisite was that the potential participant should understand and speak English, because all of the experiment material was in English. 53 males and 22 females participated in the study. 54 of the participants were in the age range of 18-24 years old, 20 in the range 25-34 years old and one participant in the range 55-64 years old. 72 of the participants were students and 71 used YouTube at least once a week.

## 3.3 Data Acquisition

The research data was gathered by four different methods. (I) A pre-test questionnaire was presented to gather basic demography information about the experiment participants. (II) Observations were recorded by the experimenter during the tests. (III) The participants answered a post-test questionnaire which consisted of 22 7-point Likert scale statements and two open ended questions. The Likert scale ranged from “Completely disagree” (1) to “Fully agree” (7). All experiment participants answered the same post-test questionnaire. (IV) 40 Experiment participants were further interviewed by using open ended questions about the material.

### 3.3.1 Pilot Tests

Four pilot tests were conducted before starting the actual experiment phase. The pilot tests were used to fine tune the experiment environment and the post-test questionnaire. Three tests were done to test the usability of the user interface created with the YouTube video links and to collect information on the post-test questionnaire questions and categories. One test was done to test the basic version of the news show material and to further tune the post-test questionnaire.

### 3.3.2 Post-Test Questionnaire

As mentioned in the Related Work section of this paper, the post-test questionnaire metrics were adapted from previous research. This was done by creating questions from the previously used metrics with the experiment material of this research in mind and using pilot test data to further increase the relevance of the adapted metrics. For example, the Game Engagement Questionnaire by Brockmyer *et al.* [1] included questions like “I lose track of time”

and “I really get into the game”, which were translated to research questions “The material made me lose the track of time” and “The material reeled me in”. During the pilot test phase the participants gave input on the adapted measures and if they felt that any of the questions were clearly out of place in relation to the experiment material, the unfitting measures were discarded. This process resulted in a post-test questionnaire which was divided into two main groups: (I) engagement and (II) interactivity. A complete list of the post-test questionnaire questions for engagement can be found in Table 3.1, questions for interactivity in Table 3.2, and the general category questions in Table 3.3 (these tables can be found on pages 31 and 32).

### 3.3.3 Post-test Interview

The interview consisted of eight open ended questions. The interview was used to gain additional information about the participants’ relation to the experiment material and their interpretation of the post-test questionnaire. The interview questions can be seen in Table 3.4 on page 32.

## 3.4 Environment and Software

The experiment video was run in 1080p on YouTube and was viewed on a 24” full HD monitor. The experiment participants sat in front of the computer desk in a chair (Figure 3.1). Sound output was provided by a set of small stereo speakers and the volume was set to a comfortably audible level.

The YouTube videos were viewed in Google Chrome because it allowed the browser window to be completely maximized to a full screen mode (hiding the browser top navigation bar and the Windows start up menu). The distractions were further reduced by applying a URL modification to the material to disable the YouTube related video section after the video so other videos would not be displayed. In general, a clean full screen mode was chosen because it enabled the experiment environment to be void of external YouTube distractions such as video recommendations and comments. This separated the experiment’s research variables from the unrelated user interface elements.

## 3.5 Video Content

The video stimuli used in this research were scripted and produced from scratch. This was done to ensure that the added interactivity could be de-

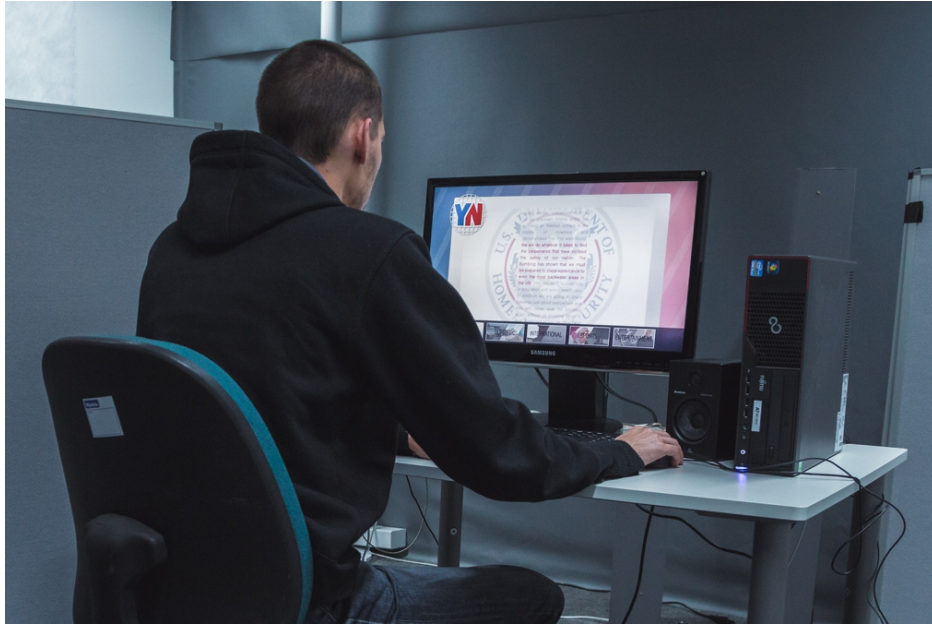


Figure 3.1: The experiment space was a dimly lit small room with a table and a basic computer setup for viewing YouTube content.

signed as an integrated part of the video experience and not just an obvious layer on top of the video content. This process also granted complete freedom over the content of the experiment material, which in turn made it possible to provide inherently interesting material for the experiment participants. Interest towards the material was assumed to have a direct correlation with interest towards thoroughly testing the material.

The theme of the experiment video material was chosen to be a satirical news show mainly because a news show is easily dividable into coherent contextual sections. This quality was used to split the news show into an intro, domestic, international, sports and entertainment news plus an end sequence. These news show sections were then used to create the five different experiment conditions that varied in their interactivity for the experiment participants. The interactivity types for the conditions were designed by investigating the different available methods of implementing video link navigation (links for within video navigation, links for between video navigation) in YouTube.

The news show was scripted in a way that allowed the different experiment conditions to provide the same news show experience despite the differences in the level and type of interactivity within the conditions. The full running time of each news show version was approximately ten minutes.

### 3.5.1 Creating the Experiment Video Content

The process of creating the experiment video content started with writing a script. The experiment video was scripted to be a news show consisting of satirical humor and believable news room visuals. The satirical news show format is well known and reasonably popular both in YouTube and on Finnish national television. The choice of format also allowed for an efficient creation process as one does not have to use extended amounts of time on the continuity of storytelling during the scripting and editing of the material. The plan to test different topical interactivity versions was taken into consideration during the scripting phase. Four versions of the news show were scripted, each differing in a way that enabled a streamlined implementation or exclusion of the different interactivity layouts. The full scripts for the news show can be found in Appendix A.

After the script writing the video material for the show was captured using a Canon 5D Mark III DSLR in native h264 video format and an assortment of Canon lenses (Canon 50mm f/1.4 USM, Canon 24-105mm f/4 L and Canon 85mm f/1.8 USM). A native English speaking actor was hired for the role of the news anchor to enable the news show to resemble an actual news cast as much as possible. The studio sections of the show were shot against a green screen (Figure 3.3) and a digital news studio was later created by replacing the screen with a digital background. The video setup for shooting the news studio (Figure 3.2) consisted of a  $2.9 \times 5$  meter green screen,  $3 \times 800$  construction lights (two for even lighting of the green screen and one for rim lighting the news anchor), a Cotelux Film FS 10120 (for keylight, at 3200K color temperature),  $3 \times$  Amaran 160 led video light panels (one as fill light for the news anchor and two for back lighting, at 5500K color temperature), a Zoom H4n sound recorder with a Rode NTG-1 microphone for sound input and a Sony URX-P1 wireless lavalier microphone system for reference sound and studio set piece. The sound input devices were hidden behind an Apple laptop which was also used as a set piece for the news studio.

All of the other material was shot in various locations in southern Finland and with volunteer actors. The actors were approached with an inquiry for help in the process of writing a master's thesis and for the most part the actors were close acquaintances of the author. All of the speech parts of the news show (the news anchor speech and interview sections) were shot by giving the actors a speech cue with a teleprompter.

The design goal for the visual look of the news show was to get it to look as authentic and as close to an actual news show as possible. Numerous sources were used as an inspiration for the look and feel of the visuals, the



Figure 3.2: The news show studio shoot setup. The camera tripod is on the far left, with the round news caster table closer to the center and the green screen on the far right. The studio lights are positioned around the table for the news anchor.



Figure 3.3: Screenshot of the green screen news studio material with the news anchor standing behind the round studio table.

most influential of which being a news studio database for a vast number of real world news shows [16]. This database provided a good starting point for the design of the news show graphics, and for example the colors of blue and red were defined as the base for the visuals. This combination is extremely common in vast majority of news shows all around the world. The design of the animations and visuals for the news show was iterated by creating an initial sketch of some of the graphics elements and then testing the elements on viewers outside the design process. When certain visual elements were finalized, other elements were designed according to the look and feel of the previous ones (Figure 3.4).



Figure 3.4: Four screenshots of some of the different design elements created for the news show. On the upper left corner of the image is a screenshot of the news show intro. The upper right picture is a screenshot of a quote screen. The lower left corner screenshot shows an interview setup with the interviewee on the right and his name tag on the lower left. The lower left corner screenshot displays a frame of the transition animation used in the show.

Finally, the video material, graphics and animations were combined into four different presentations of the same satirical news show. The editing software used for creating the material was Adobe Soundbooth for initial editing of the studio and interview audio, Adobe Premiere Pro for initial timeline editing of the studio and interview material, Adobe Photoshop for editing some of the photo elements that were used for the news show graphics and Adobe After Effects for graphic design, animation, final editing and rendering the material.



All of the versions were uploaded to YouTube, where a video link system was used to make the appropriate versions interactive. The video material was edited so that the video links would look in place on top of the video. In practice this meant placing animated graphical link elements into the video where the video links themselves would be placed. The video material was then interconnected with the video links for the applicable experiment conditions. The experiment conditions are described below.

### 3.5.2 Condition 1: Baseline (B)

The Baseline condition was designed to be the experiment material baseline version: The most basic presentation of the news show (a linear edit of the material) and no added YouTube video link functionality (Figure 3.5). The experiment participants were given instructions not to use the computer's controls (mouse and keyboard). This instructions were given to disable all interactivity within the video.



Figure 3.5: The Baseline condition had no added topical interactivity. The news show was viewed passively.

### 3.5.3 Condition 2: Timeline (T)

During the Timeline condition (Figure 3.6) the participants viewed the linear edit of the news show and in this case they were given instructions to use YouTube's video functionality exactly as they would use it normally. They

were not allowed to exit the video's full screen mode or select other YouTube content.

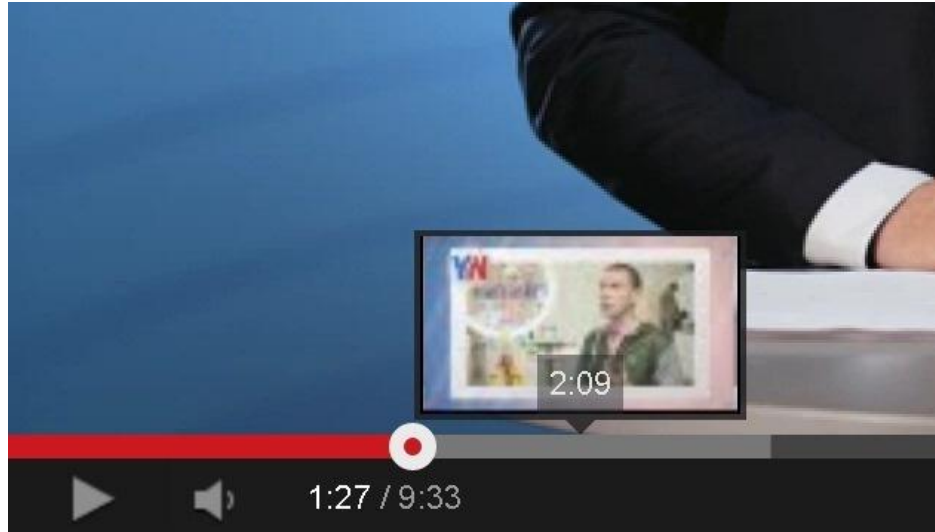


Figure 3.6: In condition Timeline (T) the participants were free to use the YouTube timeline and other video player functionality.

### 3.5.4 Condition 3: Continuous Navigation (CN)

In the Continuous Navigation condition the content of the news show was the same as in the Baseline version. However, After the Intro section of the show the news anchor gave instructions to the test participant about the added video link functionality in this condition. The functionality enabled the viewer to skip to a desired segment of the news show at any point of the viewing via topical video links at the bottom of the screen. The video link navigation was possible for the entire duration of the news show (Figure 3.7). After the instructions for the navigation bar the news show resumed from the first news headline. The experiment participants were given instructions to only use the added video links for navigation, not the YouTube timeline.

### 3.5.5 Condition 4: Split Navigation, Human Instructions (SNH)

In SNH the video started with the news show intro as in all of the conditions, but after intro the test participant was given instructions by the news anchor to choose a segment of the news show from the video links that appeared



Figure 3.7: Experiment condition Continuous Navigation (CN) featured a link interface at the bottom of the screen for continuous control over the viewing experience. Intro, Domestic, International, Sports and Entertainment news were selectable at all times.

on the right side of the screen (Figure 3.8). After the instructions the video transitioned into a selection screen where the video links were emphasized and the background was blurred and darkened.

During the first selection only the four news categories (domestic, international, sports and entertainment) could be chosen. After each section of the show a new selection screen was provided accompanied by a prompt by the news anchor to choose another segment. All selection screens after the first one enabled the viewer to also go back to the intro or end the viewing. In conclusion, the news show was split into several smaller clips according to the topical content of the news show (intro, domestic news, end segment etc.), and the participants chose the order and amount of sections they wanted to see.

### 3.5.6 Condition 5: Split Navigation, Textual Instructions (SNT)

Conditions “Split Navigation, Human Instructions” and “Split Navigation, Textual instructions” were the same except for the instructions for the topical interactivity navigation. The instructions in “Split Navigation, Human Instructions” were given by the news anchor, but in “Split Navigation, Tex-



Figure 3.8: In SNH the choices were presented at the end of each predetermined section. The news anchor provided the instructions for choosing either the Domestic, International, Sports or Entertainment news from the video links on the right side of the screen. During the proceeding selection screens also the Intro and End sections were listed as options.

tual instructions” they were replaced by simple text instructions (Figure 3.9). This distinction was done to see if these different types of instructions had an influence on the perceived human interaction levels in the experiment.

### 3.6 Data Analysis

The post-test questionnaire data was evaluated using one-way ANOVA tests and Post-hoc Tukeys were used to identify differences in significant ANOVA results. The experiment results were reduced to a subset of relevant variables based on the gathered experiment observation and interview data. The full raw data for the interviews can be found in Appendix B and the observations in Appendix C. The interview answers were first coded into two main ontological groups based on the general first impressions of the questions: perceived engagement and perceived interactivity. The engagement group was further divided into three levels of engagement: (I) Engaging, (II) Somewhat engaging and (III) Not engaging. The same kind of division was done for the interactivity group: (I) Interactive, (II) Somewhat interactive and (III) Not interactive. The coded interview data groups can be seen in Figure 3.10.

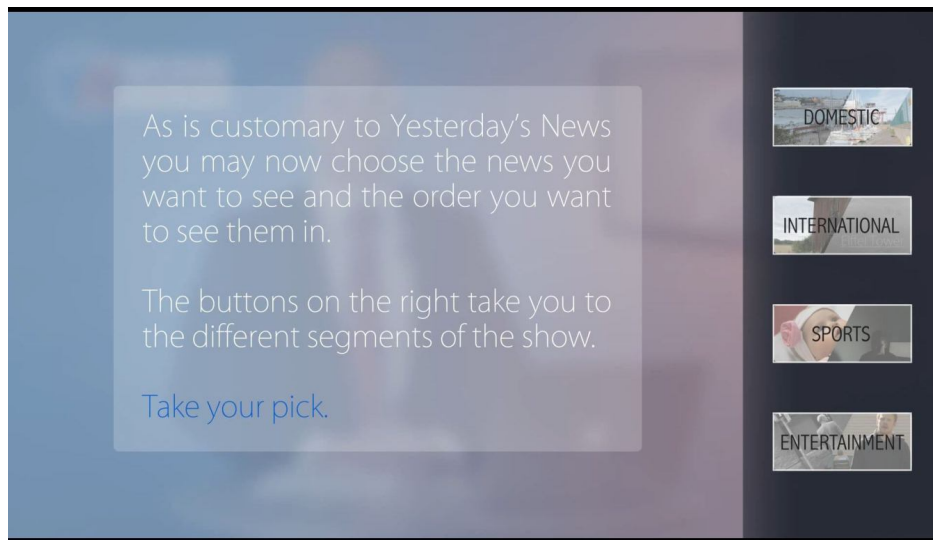


Figure 3.9: SNT was similar to SNH in choosing the news, but the instructions were only written in text within the video.

The groupings were used to determine how the experiment participants felt that the experiment material, questions and environment related to the two main concepts (video engagement / interactivity) of this research. This information was finally combined with the observational data gathered during the viewing of the experiment material. With the combined data it was determined which questions in the question pool had the strongest relevance to the theoretical concepts of engagement and interactivity in the context of online video. Also, the questions which were at first expected to have a relevance to the concepts of this thesis, but were proven by the interview data to be irrelevant, were discarded. The reason why these questions were first used and not regarded as irrelevant immediately was because the research done in this thesis can partly be considered as pioneering work.

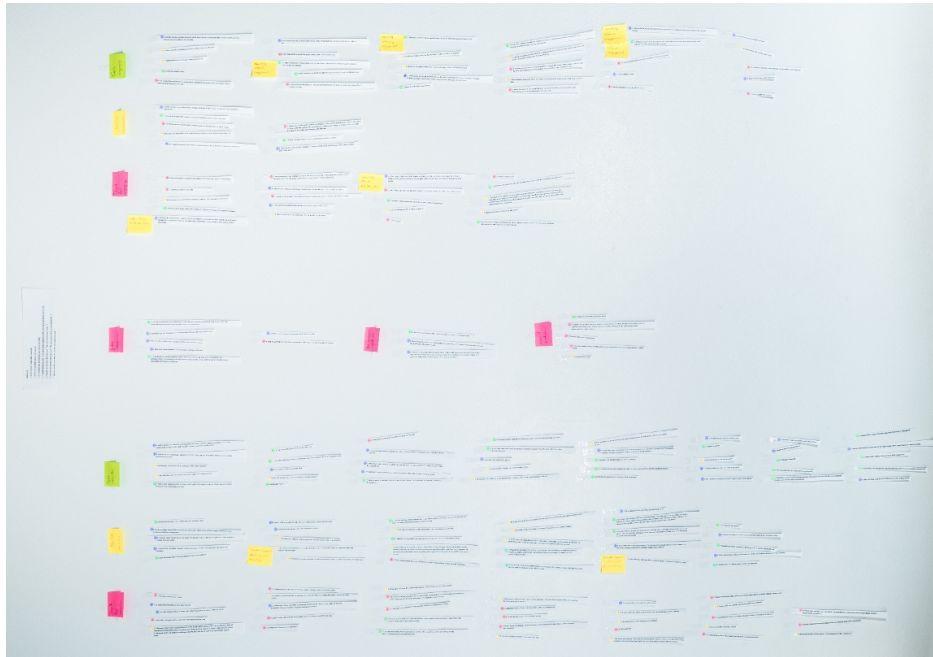


Figure 3.10: Picture of the coded interview data on a wall. The text itself is too small to read from afar, but the image gives the general outline of the interview coding. The leftmost notes are the categories for the coding. The green note in upper left corner is the “Engaging” category, followed by “Somewhat engaging” in yellow and “Not engaging” in red. The second red note below that is a category for too noisy interview data which was discarded from further analysis (the subjects being too confused by the questions or distracted by things external to the test environment). The lower three notes are “Interactive” for the green, “Somewhat interactive” for the yellow and “Not interactive” for the red note.

Post-test questionnaire questions in the Engagement category	
Engagement questions	Question type
I enjoyed the material	Likert scale
The material made me lose the track of time	Likert scale
The material felt relevant to me	Likert scale
The content displayed fit the way it was presented	Likert scale
It was easy to focus on the material	Likert scale
The material was of use to me	Likert scale
The material reeled me in	Likert scale
I felt emotionally involved with the material	Likert scale
The news cast felt real to me	Likert scale
The material felt immersive	Likert scale

Table 3.1: All of the engagement questions used in the post-test questionnaire of this research, listed in the order they were presented in. The Likert scale question type identifier means that a Likert scale statement with a scale of 1 (“Completely disagree”) to 7 (“Fully agree”) was presented.

Post-test questionnaire questions in the Interactivity category	
Interactivity questions	Question type
The material was easy to use	Likert scale
The platform the material was displayed on felt up-to-date	Likert scale
Using the material felt responsive	Likert scale
Using the material was versatile	Likert scale
The material was rich in content	Likert scale
I was in control while viewing the material	Likert scale
I was in control of the pace of the media	Likert scale
The viewing experience felt customizable	Likert scale
The material involved human interaction	Likert scale
The material involved two-way communication	Likert scale
The material involved human to system interaction	Likert scale

Table 3.2: All of the interactivity questions used in the post-test questionnaire of this research, listed in the order they were presented in. The Likert scale question type identifier means that a Likert scale statement with a scale of 1 (“Completely disagree”) to 7 (“Fully agree”) was presented.



Post-test questionnaire questions in the General category	
General questions	Question type
Viewing the material was burdening	Likert scale
If you felt that the material was even somewhat burdening, please tell us why.	Open ended text
Any additional comments about the test?	Open ended text

Table 3.3: All of the general questions used in the post-test questionnaire of this research, listed in the order they were presented in. The Likert scale question type identifier means that a Likert scale statement with a scale of 1 (“Completely disagree”) to 7 (“Fully agree”) was presented. The Open ended text question type was an open ended question with a text box space for an answer.

Post-test questionnaire questions in the Interview category	
Interview questions	Question type
What did you like about the material?	Open ended verbal
What did you dislike about the material?	Open ended verbal
Did you feel that the material was interactive? Why?	Open ended verbal
If you felt that you could control the media experience while viewing the material, tell us why.	Open ended verbal
How did you perceive the statement “The material was easy to use.”?	Open ended verbal
How did you perceive the statement “The viewing experience was customizable.”?	Open ended verbal
Did you feel that there was human interaction involved between you and the material? Why?	Open ended verbal
How do you feel these versions relate to the version you saw?*	Open ended verbal

Table 3.4: The interview questions used in this research. \*The eighth interview question was only presented during the Timeline condition, where the participants were also shown the conditions Continuous Navigation and Split Navigation, Human Instructions. These conditions are explained below in sections 3.5.4 Condition 3: Continuous Navigation (CN) and 3.5.5 Condition 4: Split Navigation, Human Instructions (SNH). The Open ended verbal question type means that an open ended verbal question was presented in an interview situation.



## Chapter 4

# Results

The relevant metrics and results of this research for video engagement can be seen in Figure 4.1 and the metrics and results for interactivity in Figure 4.2. For both engagement and interactivity, a total of seven questions (“The material felt relevant to me”, “The content displayed fit the way it was presented”, “The material was easy to use”, “The news cast felt real to me” for engagement and “The platform the material was displayed on felt up-to-date”, “Using the material felt responsive”, “Using the material was versatile” for interactivity) were excluded from the results and discussion analysis, since the interview and observational data showed that these questions were interpreted in different ways based on the experiment condition. For example, the question “The material was easy to use” was by some test subjects in condition Baseline interpreted as a statement about the experiment video content and its relevance to the subjects’ life, whereas in conditions T, SNH and SNT it was interpreted to be about the user interface (which was the intended use for the question). Further details for the data, along with corresponding interview analysis, are presented in sections 4.1 Engagement Results and 4.2 Interactivity results below. The implications of the experiment results are elaborated in section 5 Discussion.

### 4.1 Engagement

As one can see from Figure 4.1 (also a reference for the question identifiers), none of the selected engagement measures reported a statistically significant difference between the experiment conditions (questions: e1: I enjoyed the material ( $F(4,70) = 1.37, p = 0.25$ ), e2: The material made me lose the track of time ( $F(4,70) = 1.97, p = 0.11$ ), e3: It was easy to focus on the material ( $F(4,70) = 1.14, p = 0.35$ ), e4: The material reeled me in ( $F(4,70)$

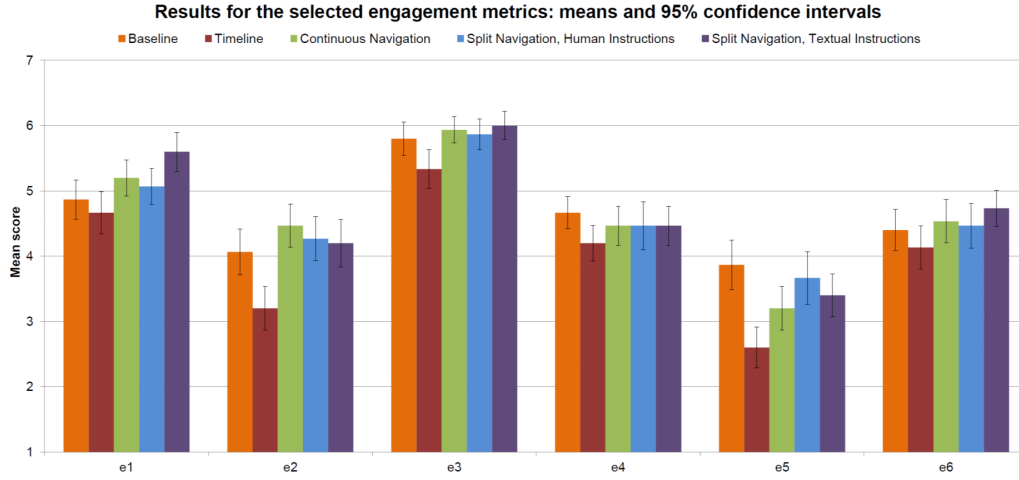


Figure 4.1: Relevant research results from the engagement question pool displayed as means and corresponding 95% confidence intervals. The question identifiers have been renamed as follows: e1 = “I enjoyed the material”, e2 = “The material made me lose the track of time”, e3 = “It was easy to focus on the material”, e4 = “The material reeled me in”, e5 = “I felt emotionally involved with the material” and e6 = “The material felt immersive”. None of the metrics reported a statistically significant difference between the experiment conditions.

= 0.29,  $p = 0.88$ ), e5: I felt emotionally attached to the material ( $F(4,70) = 1.83$ ,  $p = 0.13$ ), e6: The material felt immersive ( $F(4,70) = 0.47$ ,  $p = 0.77$ )). In addition, not one instance of the interview answers indicated that the addition of interactivity improved the engagement or enjoyment of the video content itself.

## 4.2 Interactivity

Referencing Figure 4.2, the participants reported an increase in responsiveness of using the material (i2: Using the material felt responsive,  $F(4,70) = 6.26$ ,  $p = 0.00023$ ), with conditions SNH ( $M = 5.3$ ,  $SD = 1.11$ ) and SNT ( $M = 5.1$ ,  $SD = 1.49$ ) scoring significantly higher ( $p = 0.0014$  and  $p = 0.0071$  respectively) than Baseline ( $M = 3.2$ ,  $SD = 1.42$ ) and significantly higher ( $p = 0.01$  and  $p = 0.042$  respectively) than Continuous Navigation ( $M = 3.5$ ,  $SD = 1.25$ ).

The participants also felt that they were more in control while viewing the material (i4: I was in control while viewing the material,  $F(4,70) = 3.77$ ,

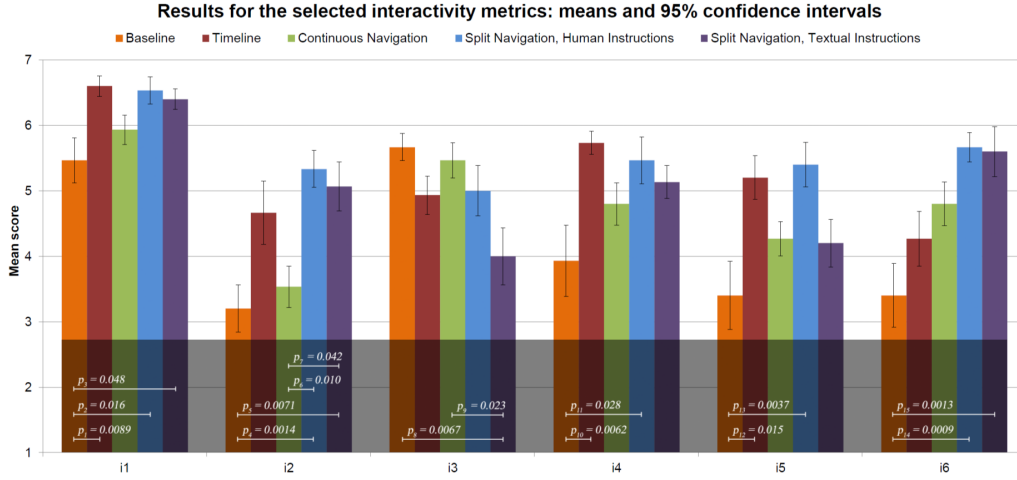


Figure 4.2: Relevant results from the interactivity questions pool displayed as means and corresponding 95% confidence intervals. The question identifiers have been renamed as follows: i1 = “The material was easy to use”, i2 = “Using the material felt responsive”, i3 = “The material was rich in content”, i4 = “I was in control while viewing the material”, i5 = “I was in control of the pace of the media” and i6 = “The viewing experience felt customizable”. The p-values at the bottom of the graph show which condition pairs were statistically significant. E.g.  $p_1$  shows the significance between conditions Baseline and Timeline.

$p = 0.0078$ ), with conditions Timeline ( $M = 5.7$ ,  $SD = 0.7$ ) and SNH ( $M = 5.5$ ,  $SD = 1.41$ ) being significantly higher ( $p = 0.0062$  and  $p = 0.028$  respectively) than Baseline ( $M = 3.9$ ,  $SD = 2.15$ ).

The feeling of having an influence on the pace of the media (i5: I was in control of the pace of the media,  $F(4,70) = 4.56$ ,  $p = 0.0025$ ) increased with conditions Timeline ( $M = 5.2$ ,  $SD = 1.32$ ) and SNH ( $M = 5.4$ ,  $SD = 1.35$ ) being rated significantly higher ( $p = 0.015$  and  $p = 0.0037$  respectively) than Baseline ( $M = 3.4$ ,  $SD = 2.06$ ).

Finally, the participants felt the viewing experience was more customizable (i6: The viewing experience felt customizable,  $F(4,70) = 6.02$ ,  $p = 0.00032$ ), with conditions SNH ( $M = 5.7$ ,  $SD = 0.9$ ) and SNT ( $M = 5.6$ ,  $SD = 1.5$ ) yielding a significantly higher rating ( $p = 0.0009$  and  $p = 0.0013$ ) when compared to condition Baseline ( $M = 3.4$ ,  $SD = 1.92$ ).

A preference for interactivity was determined by utilizing the coded interview data. With answers like “I liked the function of choosing the material that I liked” (condition SNH), “The news in the material were good and the fact that you could choose the news you wanted to see was a positive

aspect” (translated from Finnish, condition SNH), “*The user interface was nice, it would be great for normal news, too. You could skip the superfluous material and choose the important stuff*” (translated from Finnish, condition SNT) and “*Yeah, it gave me the freedom to choose at that one point so that’s nice*” (translated from Finnish, condition SNH), and no interview data reporting an objection to the added interactivity it’s postulated that the interactivity was welcomed when viewing the experiment material. It must be noted, though that this postulation was only supported by the analysis of the interview data, and not affected by the numerical data.

## Chapter 5

# Discussion

In this chapter the results derived from the experiments in this research are discussed and compared with previous knowledge on the subject. Also, the research questions of this research are discussed along with suggestions for video content creators and future research.

### 5.1 Level of Engagement Across the Experiment Material

On a Likert scale ranging from 1 - 7, the experiment participants reported a rather homogenous level of enjoyment of the material across the experiment conditions, with  $M_{average} = 5.1$ . This data shows that the initial plan of creating inherently enjoyable material was a success. According to the results for questions “It was easy to focus on the material” ( $M_{average} = 5.8$ ) and “Viewing the material was burdening” ( $M_{average} = 2.3$ ) the material was easy to follow and it didn’t inflict too great of a fatigue on the viewers, which contributes to being content with the media experience and not opting to do something else instead.

When observing the questions “The material made me lose the track of time” ( $M_{average} = 4.0$ ), “The material reeled me in” ( $M_{average} = 4.5$ ) and “I felt emotionally involved with the material” ( $M_{average} = 3.3$ ) and “The material felt immersive” ( $M_{average} = 4.5$ ), we see that scores for the deeper layers of engagement and factors contributing to an experience of flow were uniformly average or below average. This data indicates that while the experiment material was enjoyable it didn’t create a considerably high emotional impact on the participants.

## 5.2 The Effect of Topical Interactivity on On-line Video Engagement

The first two research questions, “(I) Does the added interactivity have a detrimental or a positive effect on the media experience as a whole?” and “(II) How does added topical interactivity in online video presentations affect the enjoyment and engagement of video content?”, are strongly linked together. The results of this research indicate that topical interactivity enhances the online video media experience as a whole, while leaving the engagement and enjoyment of the video content itself unaffected. While the addition of topical interactivity increased the perceived interactivity levels of the different experiment conditions, the enjoyment and engagement measures showed no statistically significant change.

In the context of highly scripted linear storytelling of the experiment video material the acquired results for the first and second research question are reasonable. The content of the material is only as good as for example the scripting, relevance to the viewer and the production value allows it to be. The added interactivity and navigation modifications only allow the viewer to freely move within the content or skip it altogether. If the material is not enjoyable, the user will immediately choose different content and forget about the current one.

This is where the entire media experience should be considered. In a hypothetical worst case scenario of online video media experience the media consumer wouldn't have the option to stop, pause, rewind or skip the current non enjoyable video, but one would have to sit through whichever clip one has selected at that time. The user would not only dislike the video but also the media experience. At present, when one has the possibility to use more feature rich video platforms which include the above mentioned basic video player functionality and more advanced video link systems, the viewer's relationship to the video material itself hasn't changed. What has changed is that the content providers and video platform developers can improve the viewer's online video media experience by implementing features enhancing online video viewing. Such features can, for example, be topical video index implementations such as the ones used in this research.

### 5.3 The Preferred Interaction Type in Online Video

The third research question “(III) What is the preferred kind of a topical interactivity implementation when viewing online video content?” can be discussed from two different perspectives. The numerical data suggests that the conditions SNH and SNT were consistently rated above the other conditions in the interactivity metrics. The condition Continuous Navigation, however, was considered as having the best navigational method by 13 of the 15 test participants when the participants were asked to compare the experiment conditions Timeline, Continuous Navigation and SNH during the Timeline tests. With interview answers like “*Both (conditions Continuous Navigation and SNH) are exactly what I would want from an interactive video and an interactive news show. I liked the first one of those (Continuous Navigation) more because you could use the navigation at all times and skip something if it’s boring*” (translated from Finnish, condition Timeline) and “*That version (Continuous Navigation) is clearly more interactive. I liked the first one (Continuous Navigation) more because in the other version (SNH) a new video is opened every time you select something. I isn’t a huge deal but it feels easier to be able to select the stuff you want to see within the same video.*” (translated from Finnish, condition Timeline), the distinction is quite clear.

This difference in the results from the numerical data and the analysis from the interview data in the case of Continuous Navigation could be attributed to the fact that only one of the 15 test participants used the added video link navigation bar in the condition Continuous Navigation. This might be because the navigation bar setup was a new way of using an online video and the test situation was unfamiliar to the subjects (e.g. interview answers: “*I noticed the buttons and knew that I could use them. Maybe I would’ve used them at home. If I was completely disengaged I would’ve used them. For the purpose of the test I decided to watch everything and couple of the stories were funny so that made me do so, too.*” (condition Continuous Navigation), “*I didn’t realize I could press the buttons*” (condition Continuous Navigation)). In the experiment condition Continuous Navigation the experiment participants were instructed not to use the YouTube timeline, which was suspected to create unfamiliarity with the navigation environment. This unfamiliarity was not present in the Timeline condition, where the experiment participants were free to use the video timeline as they would see fit.

## 5.4 Change in the Perception of Interactivity

Another notable point derived from the interview data was that the participants didn't feel the mere YouTube timeline functionality, or the choice of news sections, warranted for an advanced interactive media experience (e.g. interview answers: *"Not too interactive. You could choose the news but nothing greater. If I would've gotten feedback it would've been an interaction"* (translated from Finnish, condition SNT), *"Kind of interactive. You could choose what to watch and in which order"* (translated from Finnish, condition SNT) and *"In principal you could choose what to watch, but on the other hand you could only choose the order. And you can skip some of the sections. A greater freedom of choice and affecting the content itself wasn't there."* (translated from Finnish, condition SNH)). Participants mentioned that a deeper sense of interactivity would need the material to allow the manipulation of the content and the narrative itself, not just the pace and order of the media. This goes to say, that the definition of interactivity in video context has broadened and the requirements for interactivity in multimedia presentations have increased with the growth of the potential and accessibility of creative tools.

## 5.5 Suggestions for Video Content Creators

Creating interesting and engaging video content in its own right is self evidently a good goal when working with video. Increased satisfaction with the media experience as a whole can be attained if the video material is designed in a way that enables it to be augmented with interactivity. This means that the interactivity implementation has to be thought of already at the scripting phase of the content production. When video interactivity (navigational improvements, interactive storytelling etc.) is seamlessly integrated into the video content rather than pasted on top of it, a more wholesome media experience is created as opposed to a video experience with distracting and out of place overlay elements.

Additionally, choosing the type of video interactivity is reliant on the type of video content into which it is to be integrated. For example, a documentary with clearly defined topical sections might benefit from an interactive navigation interface, but a movie with a more intertwined storyline might prove to be a difficult medium for utilizing navigational interactivity. The storyline of a movie or a video could be made interactive in itself by linking a branching storyline together with video links. Another use for an interactive video index, for example, could be different kinds of sports events. A football



fan might appreciate a hierarchical video system where one could navigate through different tournaments, games and all of the goals or penalties in these games.

## 5.6 Future Research

The news show theme of the experiment material was chosen based on the fact that it could be easily split into coherent topical sections. The topical sections helped with the implementation of the topical interactivity. Future research on video interactivity should consider expanding the thematic scope of the media content to garner for different interactivity implementations. Genres like e.g. debates, documentaries, podcasts and movies could be investigated to find the effect of interactivity on a varied set of video material. Furthermore, how well does interactivity implemented on already completed video material, in terms of media engagement or the media experience in general, compare to material specifically designed to be integrated with interactivity? Also, automating the sectioning of video material and the integration of interactivity to said material would be a research area which could produce interesting results.

Massive social communities have gathered around the different online video platforms over the course of their development. The relation of video interactivity to the social aspects of online video consumption would be worthy of attention, too. Does video interactivity make discussing the topics displayed in an online video more productive or does it obscure the “big picture” of a video by providing the viewer an option to skip or jump around within the material (same as only reading the headline of a news story in a magazine or on a website)?

## Chapter 6

# Conclusions

The current research investigated the effect of added topical interactivity on top of online video content. The experiment was conducted using YouTube's video link functionality, in conjunction with custom built video material, to create five different experiment conditions. The conditions were tested by a total of 75 experiment participants and data was acquired with questionnaires, interviews and observational methods.

During the search for previous research on the effects of interactivity on online video it quickly became clear that the subject has not been sufficiently covered by scientific methods. Based on previous research on the theoretical constructs of media interactivity, engagement, enjoyment and flow, a set of three research questions was developed:

- (I) Does the added interactivity have a detrimental or a positive effect on the online video media experience as a whole?
- (II) How does added topical interactivity in online video presentations affect the enjoyment and engagement of video content?
- (III) What is the preferred kind of a topical interactivity implementation when viewing online video content?

To answer these questions, an experiment consisting of five different online video content conditions was designed. The conditions varied in amount and presentation of video interactivity. The experiment video material was designed and created from scratch with the goals of the research in mind. 15 experiment participants were recruited to test each of the experiment conditions.

The results of this research indicate that adding topical interactivity on top of online video content has no significant positive or detrimental effect

on the engagement and enjoyment of said media. At the same time the test participants reported a preference for increased control over, and customization of, the test video content. Grouping this information together it can be concluded, that while the added topical interactivity in online video presentations doesn't affect the attitudes towards the video content itself, it has a positive influence on the media experience as a whole.

With a considerable increase in the content creation and customization potential of online video platforms during recent years, the current research has contributed to filling the void of previous research on the relationship of online video and video interactivity.

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## Appendix A

# News Show Scripts



Master's Thesis: Yesterday's News V1

by

Kaarlo Kajalainen

Kaarlo Kajalainen  
Juusintie 5 C 69, 02700 KAUNIAINEN  
+358 40 680 3660

FADE IN:

INTRO - THE INTRO OF YESTERDAY'S NEWS

Graphics fade in from a light gradient background. The logo of Yesterday's News is surrounded by graphics element galore. The intro music plays. The intro is ended by a graphic overlay wipe to the news subjects of today.

PRESENTATION OF TODAY'S NEWS

The intro music changes into a generic "these are the headlines background beat". Upper left corner of the screen shows a text DOMESTIC/INTERNATIONAL/SPORTS/ENTERTAINMENT whenever the corresponding news headlines are presented (in this order).

NEWS ANCHOR (V.O.)

DOMESTIC: Helsinki is struggling  
to keep up with the sex appeal of  
other capital cities in Europe.

A two-part picture is shown where the other picture is a snapshot (a photograph) of Helsinki and the other one e.g. of Berlin or Copenhagen. The pictures can be maps as well.

NEWS ANCHOR (V.O.)

DOMESTIC: The acidity of the  
Baltic Sea has left hundreds of  
boat owners in despair.

Video footage of a boat dock and the interviewee who looks despaired.

NEWS ANCHOR (V.O.)

INTERNATIONAL: Yesterday's  
terrorist attack on a small  
(MORE)

2.

NEWS ANCHOR (V.O.) (CONT.)

uninhabited shack in the middle of  
nowhere in Alaska has sparked  
heated conversation about the  
safety of desolate areas in the  
United States.

Video footage of a heavily damaged wooden shack. Preferably  
something that can be faked to be in Alaska.

NEWS ANCHOR (V.O.)  
INTERNATIONAL: Tragedy strikes  
Paris as a freak flood covers most  
of the capital and its surrounding  
areas.

Video footage of the sea + a superimposed tip of the Eiffel  
Tower in the middle of the sea.

NEWS ANCHOR (V.O.)  
SPORTS: The reverberations of  
Germany winning the FIFA World Cup  
are now more evident than ever,  
especially in the wishes of  
soon-to-be parents.

A picture of a baby is shown. Slowly a football fades into  
the picture. Then a small German flag is wiped onto the  
baby's cheek.

NEWS ANCHOR (V.O.)  
SPORTS: Computer games have  
officially been accepted as a  
legitimate sport by a small group  
of teenagers playing League of  
Legends five hours a day.

Video footage of someone playing LoL.

NEWS ANCHOR (V.O.)  
ENTERTAINMENT: Another World  
Championship level event is  
gaining popularity in Finland. Now  
in watching the paint dry.

Video footage of people with competition signs on their back (the ones people have at e.g. running competitions) watching a brightly colored wall. Some of the people are pointing at it.

NEWS ANCHOR (V.O.)  
ENTERTAINMENT: Making movies has become easier and more cost effective than ever, with the new open source Movie Bot software.

Video footage of an unidentified person clicking a "construct" button on a computer screen and some progress bar filling up.

INT. YESTERDAY'S NEWS STUDIO

A graphics wipe reveals the studio and the NEWS ANCHOR.

NEWS ANCHOR  
Welcome to Yesterday's News. I'm your host Mary Smith. Helsinki is struggling to keep up with the growing sex appeal of other European capitals. According to a research conducted by S.X.E., the World's leading manufacturer of cartography equipment, quote "Helsinki has grown into an unrecognizable blob with little or non existent features reminiscent of intimacy. When you compare it to e.g. Copenhagen's flourishing phallic outline, the difference is remarkable." end quote.

A graphics wipe to a different scene.

INT. WELL-LIT ROOM WITH A MAP / CARTOGRAPHY EQ

An interview of a neatly dressed (smart casual) S.X.E. REPRESENTATIVE takes place.

4.

S.X.E. REPRESENTATIVE  
(in Finnish or English)

The blob of Helsinki just can't keep up with cities like Paris with its self explanatory innuendo, and Copenhagen with its proud and majestic display of a manly capital outline. The citizens of Helsinki are justified in their fear of what the future holds for their beloved city, as tourists visiting European capitals are inclined to revisit cities that have an intrinsic draw to them due to their sexy outlines.

A graphics wipe back to the news studio.

INT. YESTERDAY'S NEWS STUDIO

A small pause in audio. The NEWS ANCHOR lifts his/her gaze from the table as if he/she had been watching the interview on a table screen.

NEWS ANCHOR

Upon further inquiry S.X.E. confirmed that Helsinki's tourism has decreased dramatically over the last 20 years compared to a select sexy elite of European capitals. We received no comments from the Helsinki City Council on the matter.

A tiny pause and the NEWS ANCHOR turns a page from a small stack of papers on the studio desk.

5.

NEWS ANCHOR

The warm weathers and a rapidly

increasing concentration of hydrochloride in the Baltic Sea has brought boat owners a reason to be worried. The acid hydrochloride reacts with the paint coating of a boat and creates scratches on its surface. This leads to increased maintenance costs and in the worst case scenario, angry wealthy people.

Graphics wipe to an interview

EXT. BOAT HARBOR

A man in sailing gear (or like a life vest) is interviewed. He points at scratch on a boat's bottom. He is visibly agitated.

BOAT OWNER

Can you see this?! I've had this boat for fifteen years and nothing like this has happened before! And my insurance doesn't even cover this due to it being "normal wear and tear". BULLSHIT! There's no way I'm paying for this myself, there has to be someone to blame!

Graphics wipe back to the news studio.

6.

INT. YESTERDAY'S NEWS STUDIO

NEWS ANCHOR

(Clearing her throat)  
Government officials have yet to find a scapegoat for this pressing issue. The recent allegations of poor harbour industry waste management have lead to numerous statements of the harbour companies' CEOs to be taken with a grain of salt.

A small pause and the shuffling of the papers ensues.

NEWS ANCHOR

The United States is in shock after the terrorist attack in Alaska which targeted a small uninhabited shack in the middle of nowhere. A small timed explosive was placed within the shack via an opening in the wall according to a young local resident of Tanana, who found the attacked structure on his way to Nenana. Despite no visible damage to the shack, the United States Department of Homeland Security has started an extensive investigation on the incident in regard to any connections of the bombing to Al-Qaeda. According to a Homeland Security press release, quote "We will do whatever it takes to find the perpetrators that have violated the safety of our nation. The bombing has shown that we must be prepared to place surveillance to even the most backwater areas in the US." end quote.

(MORE)

7.

NEWS ANCHOR (CONT.)

Thus far no terrorist organizations have announced their affiliation with the attack.

The news anchor quickly checks the table for something and then proceeds with the cast.

## NEWS ANCHOR

As of last week, Paris has been completely submerged in water. The freak floods of an extremely unusual summer in France raised the water level of Seine by about 300 meters covering everything except the tip of the Eiffel tower under water. Most of the city's 2.5 million inhabitants were evacuated before the water levels rose to substantial heights but the flood has also created a death toll of about 130000 more stubborn Parisian residents. Mario Regalo, a representative of the European Marine Board, has stated that it'll take about 13 weeks for the water levels to return to their normal state after the heavy monsoon-like rains have stopped. France estimates the damages caused by the flood to be in the range of 120 trillion Euros as most of Paris and its vicinity has to be completely rebuilt.

Paper shuffle commences.

8.

## NEWS ANCHOR

Germany's triumph in the FIFA World Cup is reshaping Europe's sex and nationality demographics. Polls indicate that parents all over Europe wish



for German baby boys as their offspring. Abortions are on the rise as unwanted pregnancies now also cover being pregnant with a girl. Newborns are being named after Germany's World Cup team members and even baby girls, the ones who are allowed to be born, are given names like Mario or Manuel. The trend has also recently taken a more grim turn as parents are sending their children to Russia to get plastic surgery done through which to turn them into Germany National Team look-alikes. FIFA has strongly condemned sending children to the operating table against their will.

Graphics wipe into an interview with a FIFA representative. He's dressed in a suit and has a FIFA nametag on.

INT. CONFERENCE ROOM

FIFA REPRESENTATIVE

It's all fun and games until the child grows up and decides he or she doesn't want to look like a deranged version of Thomas Müller anymore. I am thrilled, though, by the fact that football can be such an inspiration for so many people.

The news anchor raises her gaze from the table and continues with the cast.

9.

INT. YESTERDAY'S NEWS STUDIO

NEWS ANCHOR

A group of Finnish teenage boys has acquired the authority to announce computer games as a legitimate sport. The teens are

part of a Finnish competitive  
League of Legends clan Friendly  
Rampage.

INT. BEDROOM WITH A COMPUTER

Video footage of a normal bedroom with a desktop computer  
is shown. A kid is playing LoL on the computer with a  
headset on.

LOL MASTER (V.O.)  
(Voice changed to low pitch)  
I mean I don't understand what the  
deal is. We train more than an  
average professional athlete every  
day and we do it seven days a  
week!

INT. A GENERAL ROOM WITH A WHITE WALL

We see the LOL MASTER's silhouette against a  
white background like on a crime show with  
people who don't want their identities  
known.

LOL MASTER  
(Voice changed to low pitch)  
My mom has set me a strict dietary  
plan of three meals a day and I  
have to be in bed at ten. How is  
this any different than  
professional sports, besides  
physical activity? Don't even get  
me started on the mental strain!

10.

INT. YESTERDAY'S NEWS STUDIO

The news anchor clears her throat.

NEWS ANCHOR  
Jimmy's, name changed, appearance  
was concealed due to his mother

not wanting her son to be  
disgraced on a public news  
program.

The news anchor does her staple move of paper shuffling.

NEWS ANCHOR

Finland has once again showed it's  
mastery in attracting  
international attention by  
arranging a World Championship  
level event of watching the paint  
dry. Painters and paint thinner  
enthusiasts rejoice as their  
favorite past time is converted  
into a professional competition.

EXT. AREA WITH A BRIGHTLY COLORED WALL IN THE BACK

The representative of the paint drying competitions is  
interviewed. People in the background are pointing at the  
brightly colored wall of a building.

PAINT DRYING COMPETITION

REPRESENTATIVE

The goal of the competition is to  
find a perfect combination of  
surface and paint materials for  
the paint to dry as fast and as  
evenly as possible when splashed  
across a wall. The dryness is  
determined by a sovereign judge  
hitting the wall with an open  
palm. If no paint sticks to the  
hand the paint is dry.

11.

INT. YESTERDAY'S NEWS STUDIO

The news anchor picks her gaze up from the table screen.

NEWS ANCHOR

A Finnish team from Vaasa won the  
first Paint Drying World

Championships held in July. They used an ingenious combination of cremated bone powder coating on a wall of ebony and splashing it with green automobile industry level nano paint.

The news anchor turns a page from the stack of papers on the studio desk.

NEWS ANCHOR

The film industry is taken by storm by an open source software called Movie Bot, that automatically creates a feature length movie or a short film for anyone that so desires. The user chooses between a selection of parameters that define the basic outline of a movie followed by a Movie Bot number crunching sequence which results in a completed film. The parameters include a plethora of movie genres, defining the amount of cast members and their genders, choosing whether the main character has shoulder pads or not and twelve hundred other choices. Yesterday's news has been sent an exclusive preview of the latest Movie Bot creation as defined by the world renown movie director Martin Scorsese.

12.

???. THE MOVIE BOT PREVIEW MOVIE

A really glitchy odd piece of a movie is shown for 10-15 seconds.

INT. YESTERDAY'S NEWS STUDIO

The news anchor picks up her gaze from the table monitor.

NEWS ANCHOR

That's it for today's Yesterday's  
News, thank you for watching.

Fade out into an outro with the Yesterday's News intro  
pieces animated slightly differently and an outro-music  
playing.

Master's Thesis: Yesterday's News V2

by

Kaarlo Kajalainen

Kaarlo Kajalainen  
Juusintie 5 C 69, 02700 KAUNIAINEN  
+358 40 680 3660

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DOMESTIC: Helsinki is struggling to keep up with the sex appeal of other capital cities in Europe.

A two-part picture is shown where the other picture is a snapshot (a photograph) of Helsinki and the other one e.g. of Berlin or Copenhagen. The pictures can be maps as well.

NEWS ANCHOR (V.O.)

DOMESTIC: The acidity of the Baltic Sea has left hundreds of boat owners in despair.

Video footage of a boat dock and the interviewee who looks despaired.

NEWS ANCHOR (V.O.)

INTERNATIONAL: Yesterday's terrorist attack on a small  
(MORE)

NEWS ANCHOR (V.O.) (CONT.)

uninhabited shack in the middle of

nowhere in Alaska has sparked  
heated conversation about the  
safety of desolate areas in the  
United States.

Video footage of a heavily damaged wooden shack. Preferably  
something that can be faked to be in Alaska.

NEWS ANCHOR (V.O.)  
INTERNATIONAL: Tragedy strikes  
Paris as a freak flood covers most  
of the capital and its surrounding  
areas.

Video footage of the sea + a superimposed tip of the Eiffel  
Tower in the middle of the sea.

NEWS ANCHOR (V.O.)  
SPORTS: The reverberations of  
Germany winning the FIFA World Cup  
are now more evident than ever,  
especially in the wishes of  
soon-to-be parents.

A picture of a baby is shown. Slowly a football fades into  
the picture. Then a small German flag is wiped onto the  
baby's cheek.

NEWS ANCHOR (V.O.)  
SPORTS: Computer games have  
officially been accepted as a  
legitimate sport by a small group  
of teenagers playing League of  
Legends five hours a day.

Video footage of someone playing LoL.

NEWS ANCHOR (V.O.)  
ENTERTAINMENT: Another World  
Championship level event is  
gaining popularity in Finland. Now  
in watching the paint dry.

Video footage of people with competition signs on their  
back (the ones people have at e.g. running competitions)



watching a brightly colored wall. Some of the people are pointing at it.

NEWS ANCHOR (V.O.)  
ENTERTAINMENT: Making movies has  
become easier and more cost  
effective than ever, with the new  
open source Movie Bot software.

Video footage of an unidentified person clicking a  
"construct" button on a computer screen and some progress  
bar filling up.

INT. YESTERDAY'S NEWS STUDIO

A graphics wipe reveals the studio and the NEWS ANCHOR.

NEWS ANCHOR  
Welcome to Yesterday's News. I'm  
your host Mary Smith. As is  
customary to our news program you  
can at any point skip to a given  
segment of the show by using the  
buttons displayed below. You can  
choose between starting over from  
the intro or going straight to the  
domestic, international, sports or  
entertainment news. As our first  
headline Helsinki is struggling to  
keep up with the growing sex  
appeal of other European capitals.  
According to a research conducted  
by S.X.E., the World's leading  
manufacturer of cartography  
equipment, quote "Helsinki has  
grown into an unrecognizable blob  
with little or non existent  
features reminiscent of intimacy,  
whereas e.g. Copenhagen's  
geographical location has allowed  
its outline to flourish into an  
openly phallic figure." end quote.

A graphics wipe to a different scene.

INT. WELL-LIT ROOM WITH A MAP / CARTOGRAPHY EQ

An interview of a neatly dressed (smart casual) S.X.E. REPRESENTATIVE takes place.

S.X.E. REPRESENTATIVE

(in Finnish)

The blob of Helsinki just can't keep up with cities like Paris with its self explanatory innuendo and Copenhagen with its proud and majestic display of a manly capital outline. The citizens of Helsinki are justified in their fear of what the future holds for their beloved city, as tourists visiting European capitals are inclined to revisit cities that have an intrinsic draw to them due to their sexy outlines.

A graphics wipe back to the news studio.

INT. YESTERDAY'S NEWS STUDIO

A small pause in audio. The NEWS ANCHOR lifts his/her gaze from the table as if he/she had been watching the interview on a table screen.

NEWS ANCHOR

Upon further inquiry S.X.E. confirmed that Helsinki's tourism has decreased dramatically over the last 20 years compared to a select sexy elite of European capitals. We received no comments from the Helsinki City Council on the matter.

A small pause and the NEWS ANCHOR turns a page from a small stack of papers on the studio desk.

5.

NEWS ANCHOR

The warm weathers and a rapidly increasing concentration of

hydrochloride in the Baltic Sea  
has brought the owners of  
aluminium boats a reason to be  
worried. The acid hydrochloride  
reacts with the aluminium bottom  
of a boat and dissolves it slowly.  
This leads to high maintenance  
costs and even sunken boats.

Graphics wipe to an interview

EXT. BOAT HARBOR

A man in sailing gear (or like a life vest) is interviewed.  
He points at a rough patch on an aluminum boat's bottom. He  
is visibly agitated.

BOAT OWNER

Can you see this?! I've had this  
boat for fifteen years and nothing  
like this has happened before! And  
my insurance doesn't even cover  
this due to it being "normal wear  
and tear". BULLSHIT! There's no  
way I'm paying for this myself,  
there has to be someone to blame!

Graphics wipe back to the news studio.

6.

INT. YESTERDAY'S NEWS STUDIO

NEWS ANCHOR

(Clearing her throat)

Government officials have yet to

find a scapegoat for this pressing issue, but recent allegations of poor harbour industry waste management have lead to numerous statements of the harbour companies' CEOs to be taken with a grain of salt.

A small pause and the shuffling of the papers ensues.

NEWS ANCHOR

The United States is in shock after the terrorist attack in Alaska which targeted a small uninhabited shack in the middle of nowhere. A small timed explosive was placed within the shack via an opening in the wall according to a young local resident of Tanana, who found the attacked structure on his way to Nenana. Despite no visible damage to the shack, the United States Department of Homeland Security has started an extensive investigation on the incident in regard to any connections of the bombing to Al-Qaeda. According to a Homeland Security press release, quote "We will do whatever it takes to find the perpetrators that have violated the safety of our nation. The bombing has shown that we must be prepared to place surveillance to even the most backwater areas in the US." end quote.

(MORE)

7.

NEWS ANCHOR (CONT.)

Thus far no terrorist organizations have announced their affiliation with the attack.

The news anchor quickly checks the table for something and

then proceeds with the cast.

## NEWS ANCHOR

As of last week, Paris has been completely submerged in water. The freak floods of an extremely unusual summer in France raised the water level of Seine by about 300 meters covering everything except the tip of the Eiffel tower under water. Most of the city's 2.5 million inhabitants were evacuated before the water levels rose to substantial heights but the flood has also created a death toll of about 130000 more stubborn Parisian residents. Mario Regalo, a representative of the European Marine Board, has stated that it'll take about 13 weeks for the water levels to return to their normal state after the heavy monsoon-like rains have stopped. France estimates the damages caused by the flood to be in the range of 120 trillion Euros as most of Paris and its vicinity has to be completely rebuilt.

Paper shuffle commences.

8.

## NEWS ANCHOR

Germany's triumph in the FIFA World Cup is reshaping Europe's sex and nationality demography. Polls indicate that parents all over Europe wish for German baby boys as their offspring. Abortions are on the rise as unwanted

pregnancies now also cover being pregnant with a girl. Newborns are being named after Germany's World Cup team members and even baby girls, the ones who are allowed to be born, are given names like Mario or Manuel. The trend has also recently taken a more grim turn as parents are sending their children to Russia to get plastic surgery done through which to turn them into Germany National Team look-alikes. FIFA has strongly condemned sending children to the operating table against their will.

Graphics wipe into an interview with a FIFA representative. He's dressed in a suit and has a FIFA nametag on.

INT. CONFERENCE ROOM

FIFA REPRESENTATIVE

It's all fun and games until the child grows up and decides he or she doesn't want to look like a deranged version of Thomas Müller anymore. I am thrilled, though, by the fact that football can be such an inspiration for so many people.

The news anchor raises her gaze from the table and continues with the cast.

9.

INT. YESTERDAY'S NEWS STUDIO

NEWS ANCHOR

A group of Finnish teenage boys has acquired the authority to announce computer games as a legitimate sport. The teens are part of a Finnish competitive League of Legends clan Friendly Rampage.

INT. BEDROOM WITH A COMPUTER

Video footage of a normal bedroom with a desktop computer is shown. A kid is playing LoL on the computer with a headset on.

LOL MASTER (V.O.)

(Voice changed to low pitch)

I mean I don't understand what the deal is. We train more than an average professional athlete every day and we do it seven days a week!

INT. A GENERAL ROOM WITH A WHITE WALL

We see the LOL MASTER's silhouette against a white background like on a crime show with people who don't want their identities known.

LOL MASTER

(Voice changed to low pitch)

My mom has set me a strict dietary plan of three meals a day and I have to be in bed at ten. How is this any different than professional sports, besides physical activity? Don't even get me started on the mental strain!

10.

INT. YESTERDAY'S NEWS STUDIO

The news anchor clears her throat.

NEWS ANCHOR

Jimmy's, name changed, appearance was concealed due to his mother not wanting her son to be disgraced on a public news program.

The news anchor does her staple move of paper shuffling.

NEWS ANCHOR

Finland has once again showed it's mastery in attracting international attention by arranging a World Championship level event of watching the paint dry. Painters and paint thinner enthusiasts rejoice as their favorite past time is converted into a professional competition.

EXT. AREA WITH A BRIGHTLY COLORED WALL IN THE BACK

The representative of the paint drying competitions is interviewed. People in the background are pointing at the brightly colored wall of a building.

PAINT DRYING COMPETITION

REPRESENTATIVE

The goal of the competition is to find a perfect combination of surface and paint materials for the paint to dry as fast and as evenly as possible when splashed across a wall with a paint bucket. The dryness is determined by a sovereign judge hitting the wall with an open palm. If no paint sticks to the hand the paint is dry.

11.

INT. YESTERDAY'S NEWS STUDIO

The news anchor pics her gaze up from the table screen.

NEWS ANCHOR

A Finnish team from Äkäslompolo won the first Paint Drying World Championships held in July by using an ingenious combination of cremated bone powder coating on a



wall of ebony and splashing it  
with green automobile industry  
level nano paint.

The news anchor turns a page from the stack  
of papers on the studio desk.

NEWS ANCHOR

The film industry is taken by  
storm by an open source software  
called Movie Bot, that  
automatically creates a feature  
length movie or a short film for  
anyone that so desires. The user  
chooses between a selection of  
parameters that define the basic  
outline of a movie followed by a  
Movie Bot number crunching  
sequence which results in a  
completed film. The parameters  
include a plethora of movie  
genres, defining the amount of  
cast members and their genders,  
choosing whether the main  
character has shoulder pads or not  
and twelve hundred other choices.  
Yesterday's news has been sent an  
exclusive preview of the latest  
Movie Bot creation as defined by  
the world renown movie director  
Martin Scorsese.

12.

???. THE MOVIE BOT PREVIEW MOVIE

A really glitchy odd piece of a movie is shown for 10-15  
seconds.

INT. YESTERDAY'S NEWS STUDIO

The news anchor picks up her gaze from the table monitor.

NEWS ANCHOR

That's it for today's Yesterday's  
News, thank you for watching.

Fade out into an outro with the Yesterday's News intro  
pieces animated slightly differently and an outro-music  
playing.

Master's Thesis: Yesterday's News V3

by

Kaarlo Kajalainen

Kaarlo Kajalainen  
Juusintie 5 C 69, 02700 KAUNIAINEN  
+358 40 680 3660

FADE IN:

INTRO - THE INTRO OF YESTERDAY'S NEWS

Graphics fade in from a light gradient background. The logo of Yesterday's News is surrounded by graphics element galore. The intro music plays. The intro is ended by a graphic overlay wipe to the news subjects of today.

PRESENTATION OF TODAY'S NEWS

The intro music changes into a generic "these are the headlines background beat". Upper left corner of the screen shows a text DOMESTIC/INTERNATIONAL/SPORTS/ENTERTAINMENT whenever the corresponding news headlines are presented (in this order).

NEWS ANCHOR (V.O.)

DOMESTIC: Helsinki is struggling  
to keep up with the sex appeal of  
other capital cities in Europe.

A two-part picture is shown where the other picture is a snapshot (a photograph) of Helsinki and the other one e.g. of Berlin or Copenhagen. The pictures can be maps as well.

NEWS ANCHOR (V.O.)

DOMESTIC: The acidity of the  
Baltic Sea has left hundreds of  
boat owners in despair.

Video footage of a boat dock and the interviewee who looks despaired.

NEWS ANCHOR (V.O.)

INTERNATIONAL: Yesterday's  
terrorist attack on a small  
(MORE)

NEWS ANCHOR (V.O.) (CONT.)

uninhabited shack in the middle of

nowhere in Alaska has sparked  
heated conversation about the  
safety of desolate areas in the  
United States.

Video footage of a heavily damaged wooden shack. Preferably  
something that can be faked to be in Alaska.

NEWS ANCHOR (V.O.)  
INTERNATIONAL: Tragedy strikes  
Paris as a freak flood covers most  
of the capital and its surrounding  
areas.

Video footage of the sea + a superimposed tip of the Eiffel  
Tower in the middle of the sea.

NEWS ANCHOR (V.O.)  
SPORTS: The reverberations of  
Germany winning the FIFA World Cup  
are now more evident than ever,  
especially in the wishes of  
soon-to-be parents.

A picture of a baby is shown. Slowly a football fades into  
the picture. Then a small German flag is wiped onto the  
baby's cheek.

NEWS ANCHOR (V.O.)  
SPORTS: Computer games have  
officially been accepted as a  
legitimate sport by a small group  
of teenagers playing League of  
Legends five hours a day.

Video footage of someone playing LoL.

NEWS ANCHOR (V.O.)  
ENTERTAINMENT: Another World  
Championship level event is  
gaining popularity in Finland. Now  
in watching the paint dry.

Video footage of people with competition signs on their  
back (the ones people have at e.g. running competitions)

watching a brightly colored wall. Some of the people are pointing at it.

NEWS ANCHOR (V.O.)  
ENTERTAINMENT: Making movies has  
become easier and more cost  
effective than ever, with the new  
open source Movie Bot software.

Video footage of an unidentified person clicking a  
"construct" button on a computer screen and some progress  
bar filling up.

INT. YESTERDAY'S NEWS STUDIO

A graphics wipe reveals the studio and the NEWS ANCHOR.

NEWS ANCHOR  
Welcome to Yesterday's News. I'm  
your host Mary Smith. As a new  
feature of our show you can now  
choose the news you want to see  
and the order you want to see them  
in. The buttons on the right take  
you to the different segments of  
our show, starting from the  
domestic news and ending with the  
entertainment news. At the end of  
each segment the choices are  
presented again. Take your pick!

20 seconds of the news anchor on the background slightly  
blurred and darkened, highlighting the choices.

--- END OF SEGMENT ---

///The Helsinki sex appeal segment has to be shot three  
times for the different versions. In this version of the  
news show, the Domestic news segment starts with

NEWS ANCHOR

Helsinki is struggling to keep up  
with the growing sex appeal of  
other European capitals...

///The Domestic segment, and all other segments (which remain unchanged) end with a different camera angle or overlayed footage of the choice process where the news anchor advises the viewers to choose between the different segments of the news program.

///The actual news segments (Domestic, International, Sports and Entertainment) all have a fifth option in the links provided which is the END section. The END section gives the viewer the goodbye from the news anchor and displays the outro.

///Every news segment ends with the choices of other segments (preferably customized speech for each segment).

///The END section terminates the viewing and the viewer can be assisted back to the loop if he/she so desires.

Master's Thesis: Yesterday's News V4

by

Kaarlo Kajalainen

Kaarlo Kajalainen  
Juusintie 5 C 69, 02700 KAUNIAINEN  
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FADE IN:

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Graphics fade in from a light gradient background. The logo of Yesterday's News is surrounded by graphics element galore. The intro music plays. The intro is ended by a graphic overlay wipe to the news subjects of today.

PRESENTATION OF TODAY'S NEWS

The intro music changes into a generic "these are the headlines background beat". Upper left corner of the screen shows a text DOMESTIC/INTERNATIONAL/SPORTS/ENTERTAINMENT whenever the corresponding news headlines are presented (in this order).

NEWS ANCHOR (V.O.)

DOMESTIC: Helsinki is struggling to keep up with the sex appeal of other capital cities in Europe.

A two-part picture is shown where the other picture is a snapshot (a photograph) of Helsinki and the other one e.g. of Berlin or Copenhagen. The pictures can be maps as well.

NEWS ANCHOR (V.O.)

DOMESTIC: The acidity of the Baltic Sea has left hundreds of boat owners in despair.

Video footage of a boat dock and the interviewee who looks despaired.

NEWS ANCHOR (V.O.)

INTERNATIONAL: Yesterday's terrorist attack on a small  
(MORE)

NEWS ANCHOR (V.O.) (CONT.)

uninhabited shack in the middle of

nowhere in Alaska has sparked  
heated conversation about the  
safety of desolate areas in the  
United States.

Video footage of a heavily damaged wooden shack. Preferably  
something that can be faked to be in Alaska.

NEWS ANCHOR (V.O.)  
INTERNATIONAL: Tragedy strikes  
Paris as a freak flood covers most  
of the capital and its surrounding  
areas.

Video footage of the sea + a superimposed tip of the Eiffel  
Tower in the middle of the sea.

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SPORTS: The reverberations of  
Germany winning the FIFA World Cup  
are now more evident than ever,  
especially in the wishes of  
soon-to-be parents.

A picture of a baby is shown. Slowly a football fades into  
the picture. Then a small German flag is wiped onto the  
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SPORTS: Computer games have  
officially been accepted as a  
legitimate sport by a small group  
of teenagers playing League of  
Legends five hours a day.

Video footage of someone playing LoL.

NEWS ANCHOR (V.O.)  
ENTERTAINMENT: Another World  
Championship level event is  
gaining popularity in Finland. Now  
in watching the paint dry.

Video footage of people with competition signs on their  
back (the ones people have at e.g. running competitions)

watching a brightly colored wall. Some of the people are pointing at it.

NEWS ANCHOR (V.O.)  
ENTERTAINMENT: Making movies has  
become easier and more cost  
effective than ever, with the new  
open source Movie Bot software.

Video footage of an unidentified person clicking a  
"construct" button on a computer screen and some progress  
bar filling up.

INT. YESTERDAY'S NEWS STUDIO

A graphics wipe reveals the studio and the NEWS ANCHOR.

NEWS ANCHOR  
Welcome to Yesterday's News. I'm  
your host Mary Smith.

The news anchor is blurred and text shows up on top of  
her.

TEXT OVERLAY  
As a new feature of our show you  
can now choose the news you want  
to see and the order you want to  
see them in. The buttons on the  
right take you to the different  
segments of our show, starting  
from the domestic news and ending  
with the entertainment news. At  
the end of each segment the  
choices are presented again. Take  
your pick!

The text overlay stays on screen for 40 seconds. The news  
anchor is in the background heavily blurred and darkened,  
highlighting the choices.

--- END OF SEGMENT ---

///The Helsinki sex appeal segment has to be shot three  
times for the different versions. In this version of the

news show, the Domestic news segment starts with

NEWS ANCHOR  
Helsinki is struggling to keep up  
with the growing sex appeal of  
other European capitals...

///The Domestic segment, and all other segments (which remain unchanged) end with a different camera angle or overlaid footage of the choice process where the news anchor advises the viewers to choose between the different segments of the news program.

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///Every news segment ends with the choices of other segments (preferably customized TEXT for each segment).

///The END section terminates the viewing and the viewer can be assisted back to the loop if he/she so desires.

///IN THIS VERSION ALL CHOICE SPEECHES ARE REPLACED WITH TEXT OVERLAYS WITH THE SAME CONTEXTUAL CONTENT.

## Appendix B

# Raw Interview Data

## Raw Interview Data

## Questions:

1. What did you like about the material?
2. What did you dislike about the material?
3. Did you feel that the material was interactive? Why?
4. If you felt that you could control the media experience while viewing the material, tell me why.
5. How did you perceive the statement "The material was easy to use."?
6. How did you perceive the statement "The viewing experience was customizable."?
7. Why did you feel that there was human interaction involved?

---

Answers:

## C35:

1. Uutiset hyvin kuvattu ja uutismaiset.
2. Jos olis uutiset oikeesti niin siinä oli aika paljon kaikkea viihdettä ja ei niin vakavaa tavaraa. Mediassa pitää tehdä sisältöä katsojan vaatimusten mukaan.
3. Luo vaikutelman siitä, että mukamas saisin päättää mitä saan katsoa, mutta vaihtoehtoja on aika vähän. Ei tuntunut älyttömän interaktiiviselta.
4. Tavallaan joo, voi skipata jotain, mutta ei sen enempää.
5. Ymmärsin sen niin, että osaanko heti valita seuraavan vaihtoehdon ja käyttää sitä valintatyökalua.
6. -
7. Ei puhu suoraan mulle, vaan katsojalle yleisesti. Yksisuuntaista kommunikaatiota. Haastattelut toki ihmisten välistä (mennään sisällön puolelle).

## D36:

1. Käyttis oli kiva, eli jos pystyis uutisissakin valitsemaan sen mitä kiinnostaa. Voisi skipata turhat ja valita tärkeät.
2. Ei nyt suoraan tuu mitään mieleen. Ehkä se, että joku niistä oli tylsä niin himassa saattaisi skipata nopeammin.
3. Oli ja siis ku ite pystyy vaikuttamaan siihen järjestykseen miten sitä katsotaan niin se on selkeä.
4. Kyllä valitsemisessa. Kotona streamissä voisi käyttää sitä aikajanaa skipaamiseen ja siirtymiin.
5. Ymmärs valikon ja miten saa uudet osiot päälle.
6. Kustomoitavissa juuri sen valikon takia.
7. Tietyllä tapaa aina uutiset on ihmisten välistä interaktiota. Ja kun voi itse vaikuttaa siihen mitä katsoo, niin sanoo tavallaan sille uutisten lukijalle, että tämä ei minua kiinnosta.

## A37:

1. Fiksuja löydöksiä fiktiivisten uutisten aiheiksi. Osittain hauskojakin.
2. Hieman pitkäväteinen.

3. Tavallaan joo, pyrittiin totisella toteutuksella saamaan fiktiiviset aiheet saamaan ajankohtaiseksi. Pyritään saamaan katsojien tunne mukaan kun normaalisti sitä ei välttämättä tulisi.
4. Pystyin kyseenalaistamaan. Ei ollut tunnetta, että pystyisi pysäyttämään videota. Jatkuvaä pätää vaan puskettiin.
5. Artikulointi oli selvää (uutisankkurin). Oli haastattelua ja kuvaajia jne.
6. Mikä tulee mieleen, on se, että miten siihen suhtautuu (materiaaliin).
7. Vaikee sanoa, ehkä siihen pyrittiin vaikuttamaan, miten materiaalia katsotaan, esim. virallisuudella. Virallisen näköinen uutisten lukija ja animaatiot. Ulkoasu oli erilainen mitä oikea sisältö. Jos sisältö kerrottaisiin eri tavalla, suhtautuminen olisi erilaista.

B38:

1. General impression was that all of the stories were bullshit. I guess a couple could've been true. The humor was nice and some of the stories were funny.
2. The way the news were presented wasn't too great. Presenter's voice was monotone. The intro was really long, it was really calm and boring. It's not that I really hated it, you just get less involved when it's so slow. Comparing this to the media nowadays it was clearly a more calm experience, I guess that could also sometimes be a good thing.
3. Should I just view or should I interact. I noticed the buttons and knew that I could use them. Maybe I would've used them at home. If I was completely disengaged I would've used them. For the purpose of the experiment I decided to watch everything and couple of the stories were funny so that made me do so, too.
4. You can always cancel the viewing. You could also skip them so it's much better that way (compared to TV)
5. It was easy to use because you just sit there and watch. You didn't really have to think about anything. The topics were clearly not true.
6. Interpreted it to be the skipping part.
7. No, it was quite passive. The presenter was monotone, and thus it felt that he was more robotic. Human to system interaction was higher because of the robotic tone and the presentation.

C39:

1. Kuvan laatu, infograffojen käyttö, animaatiot ja tekstit. Tykkäsin sivupaneelistä, selkeä, kiva valita missä järjestyksessä liikkuu. Huumori oli hyvä idea.
2. Luonnottomuus puhujassa, ilmekään ei värähtänyt. Kliseiset visut, kuin mikä tahansa uutiskanava.
3. Joo oli interaktiivinen siinä määrin et ite pysty katsoo missä järjestyksessä ja mitä. Tiesin myös, että kyseessä on youtube joten se oli jonkin verran interaktiivinen.
4. Testitilanne luo fiiliksen, että ei ole niin paljon kontrollia kuin normaalisti olisi.
5. Helppo navigoida.
6. Päällekkäinen kysymys ylläolevan kanssa.

7. Uutisankkuri antaa ohjeet katsojalle, eli siinä tuntui olevan ihmisten välistä kommunikaatiota. Ohjeiden perusteella valittiin vaihtoehdot.

D40:

1. Hyvää huumoria, visuaalinen ilme hyvä
2. Ei ollu selkeää huonoa.
3. Oli se osittain kun sai valita missä järjestyksessä katsoo.
4. Kyllä siinä mielessä että sen voi pysäyttää tai vaihtaa jos haluaa.
5. Että valikko oli intuitiivista se valikon käyttö, ohjeet olivat selkeät.
6. Muokkaamaan katselujärjestystä.
7. Ei ollu juurikaan. Materiaalin suunnittelijan ja katsojan välille syntyy kommunikaatio valintojen kautta, mutta ei mitään kovin kummoista.

A41:

1. Kaikki uutiset hassun hauskoja feikkiuutisia.
2. Suhteessa sisältöön liian pitkä.
3. Ei ollut, käskettiin istumaan tekemättä mitään.
4. -
5. Ajattelin, että jos tämä kysely on kaikkiin versioihin pätevä, niin tässä kohtaa kyselyn tekijät eivät ole ajatelleet asiaa loppuun asti. Valitsin asteikon keskimmäisen luvun, koska usein kyselyissä sillä tarkoitetaan "en tiedä"-vastausta.
6. -
7. Jossakin kohtaa huomasin, että kysymykset eivät päde tähän videoon ollenkaan ja valitsin kaikkiin nollat.

B42:

1. Ihan hauska se materiaali. Vähän kesti tajuta, että vitsillä tehty. Jaksoi katsoa vaikka asiaa ei sinänsä ollut.
2. Ei suuremmin ollut mitään. Hyvin tehty.
3. Ei tullut mieleen, että voisi painaa niitä nappeja.
4. Tuntuu, että voin kuitenkin laittaa pois, koska istun koneella.
5. No voi laittaa videon päälle ja pois, ei siinä oikeastaan mitään vaikeata ole.
6. Missä katsot ja kelaat. Ehkä enemmän sitä miten videoo katsoo kuin itse videosisältöä.
7. Ei ollut mitään, haastatteluissakin kuultiin vain vastaukset eikä kysyjää. Ei dialogia.

C43:

1. Tykkäsin, että sai valita järjestyksen oman mielenkiinnon mukaan. Ensimmäinen valinta tuli yllätyksenä, mutta sitten osasi valita omansa.
2. Ei ollut erityisesti mitään. Intron uudelleenvalinta oli hämmentävä.
3. Oli, koska siinä juontaja puhui minulle ja käski toimimaan.
4. Valintojen takia kyllä.
5. Tietokonetta kun käyttää, niin osaa heti valita ja ei ollut muutenkaan liikaa vaihtoehtoja.
6. Voin itse määrittää sen oman järjestyksen klippeille.



7. Tavallaan joo, mutta toisaalta ei. Niin hyvin kuin voi koneen välityksellä olla.

D44:

1. Sopivan absurdeja hetkiä joukossa.
2. Johtuuko laitteista vai mistä, mutta ääni seilasi puolelta toiselle. Välillä tuntui, että toiselle korvalle ei tule mitään ääntä.
3. Olihan siinä tietty interaktiivisuus aihealueiden valinnassa, mutta aika vähän.
4. Joo, youtuben voi koko ajan pysäyttää ja sitten tämä aiheiden valinta.
5. Sillei, että tässä ei ollut sellaista fiilistä että mitä nyt pitää tehdä.
6. Sai valita omansa ja päättää lopettaako kesken.
7. Human machine, ei hirveästi ihmistä mukana.

A45:

1. Movie bot -uutinen, aika osuva siitä miten viihdeteollisuudelle ei ole tärkeää laatu vaan liukuhihnatuotanto. Maalin kuivuminen oli myös hyvä.
2. Ei nyt suoraan ollut mitään.
3. Ei oikeastaan, ei voinut itse vaikuttaa videon kulkuun, passiivinen seuraaminen.
4. Ei ollut kontrollia.
5. Helposti saatavilla se video. Ladattu youtubeen, helppo löytää ja käyttää. Klikkaa videota ja play.
6. Pystyis valita mistä ja miten sen katsoo, katsooko fullscreeninä, pienempänä vai kännykästä. Tekeekö jotakin muuta samalla vai...
7. Ei oikeastaan tullut tunnetta, että olisi interaktiota. Enemmänkin yksittäisiä ihmisiä kommentoimassa. Eniten venejutussa tuntui siltä, että mukana olisi ollut joku toinen ihminen.

B46:

1. Jänniä uutisia, jotain mitä tulevaisuudessa voisi tapahtuakin, ei ehkä nykypäivässä.
2. Englanninkielinen, ei niin kotoisa, aika vaikeaa
3. Hyviä kuvia ja ääniä, pelasivat hyvin yhteen. Ei oikein ymmärtänyt nappeja.
4. Jonkin sortin joo, osa meni vähän ohi näistä jutuista. Vähän epärelevantteja juttuja.
5. En oikein ymmärrä mitä sillä tarkoitetaan. Jos tarkoitat testiä, niin helppo käyttää kun ei tarvitse tehdä mitään.
6. Jos olisi painellut nappeja, saisi erilaisen kokemuksen.
7. Ei tuntunu kauheesti, en kokenut itse olevani osa sitä.

C47:

1. Matskussa uutiset oli hyviä ja positiivista, että pystyi valitsemaan kiinnostuksen kohteet.
2. Jos jonkun klipin valitsi ja sitten se ei miellyttänytkään niin turhautuu kun ei voi vaihtaa. Olin lukittu siihen minkä valitsin. Turhautuminen tuntuu paljon isommalta kuin silloin kun ei ole sitä valintaa. Jos valitsee jonkun niin alkaa miettimään, että olisiko pitänyt sittenkin valita joku toinen.

3. Joo, kyllä periaatteessa. Tässä tapauksessa valinta nyt oli vain se että sieltä tulee pätkä. Sama kuin nettiutisten kanssa.
4. Jos valitsi klipin ja se pyöri niin sitten ei ollut kontrollia siihen pyörivään matskuun. Ennemmin olis katsonu vaa kontrolli säilyy valinnassa, mutta sitten sen menettää kun joutuu katsomaan sitä pätkää ilman selausmahdollisuutta.
5. Siin vaiheessa kun uutisankkuri antaa luvan valita, niin on intuitiivinen mistä voi painaa.
6. Ajattelin sitä, että käyttäjällä on valinta sisällöstä.
7. Ei, koska ehkä Youtube-ympäristö tuhosi interaktiovaikutelmaa. Tuli tunne, että valitsen vain seuraavan klipin. Jos ympäristö olisi ollut täysin uusi ja transitiot ilman bufferia (täysin smooth) niin se voisi antaa paremman vaikutelman.

D48:

1. Eiffel-homma oli hauska, mielenkiintoinen. Tarinana mielenkiintoinen. Saksa-vauvajuttu oli hauska. Pelijuttu osui myös. Daily Show, Colbert Report ja Onion News aika samankaltaisia.
2. Video tuntui hitaalta medialta. Tykkään kuvista ja tekstistä enemmän ja siinä pääsee heti messiin. Tässä oli vähän hidasta. Valinnoissa oli aina kaksi juttua per valinta ja olisin halunnut katsoa yksittäisiä uutisia.
3. Hyvin vähäisesti, ei ollut niin ohjaksissa. Oli interaktiivinen koska ei tarvinnut katsoa kaikkia. TV-ilta uutiset on huonoin formaatti, en jaksaisi millään katsoa kaikkea.
4. Normaali tilanteessa olisin kelannut tai skipannut, tässä tuntui, että pitää katsoa klipit kokonaan. Tämä teki käyttöliittymästä vieraan.
5. Varmaan siihen, että pääsenkö käsiksi siihen mikä minua kiinnostaa ja ohjeethan olivat selkeät. Ohjeistus oli pitkäsanainen ja se olisi voinut olla lyhyempi. Testitilanne on aina testitilanne. Olin epävarma, että jos teen nopeasti jotakin niin rikon testitilanteen.
6. Sain valita sen mitä haluan katsoa.
7. Ei oikeastaan. Mä en mitenkään vuorovaikuttanu lähettävän tahon kanssa, vaikka se keräsiikin feedbackiä. Ei konkretisoitunu, hyvin yksisuuntaista kuuntekin.

A49:

1. Satiirinomainen käsittelytapa. Ylellä on sketsikomedioita niin tämä oli vähän samanlainen. Timo "tinneri" Kuusisto
2. Jotkut aiheet käsiteltiin liian kevyesti, 130000 ihmistä kuoli. Jotkut tuntu, että oli vähän täyteuutisia.
3. Tuli heti mieleen, että saisiko klikkailla, mutta en varmasti saanut eli ei varsinaisesti.
4. Mitä nyt yleensä voi tehdä. Voisin pausettaa ja lähteä pois. Youtube itsessään on helppoa.
5. Videoformaatti on tuttu (youtube) ja toisaalta uutiset formaattina oli aika perus.
6. Laitoin, että ei ollut, jos olisi voinut valita mitä haluaa katsoa niin sitten olisi ollut.

7. Ei oikeastaan. Ei kysynyt minusta mitään.

B50:

1. Aika laadukkaasti tehty ja hieno visuaalisesti.
2. Ei oikeastaan.
3. Osittain joo, että pääs klikkailemaan, tai olis päässy. Itse en uskaltanu lähteä siihen, koska miten se sitten lähtee takaisinpäin että loppuuko se koskaan. Pomppaako se johonkin vai mitä
4. Osittain joo, sillai että jos olis lähteny kokeilemaan niin olisin voinut hypätä suoraan urheiluun esim.
5. Nimenomaan sen, että olisi voinut hyppiä niihin eri aiheisiin. Alkuinnostusta mielenkiintoisiin aiheisiin.
6. Samalla tavalla. En ainakaan huomannut, että sisältöä voisi muuten muuttaa.
7. Joo jonkun verran kun se anto ohjeet alussa. Se tuli kyllä aika nopeasti siinä.

C51:

1. Siin oli mukavan rento ote, periaatteessa huumoripitonen setti. Mielekästä katsoa.
2. Joissakin kohdissa huumoria pakotettu tai sitten itselle ei osunut täysin.
3. Periaatteessa sai valita miten katsoo, mutta toisaalta siinä ei välittynyt muuta kuin se järjestys. Toisaalta voi skipata osan osioista. Varsinaista isompaa valinnanvapautta ja vaikuttamista ohjelmasisältöön ei ollut.
4. Jossain määrin joo, mutta sitten kuitenkin se sisältö oli erittäin rajattua. Jos olisi ollut laajempi sisältö niin olisi saattanut tulla enemmän vallan tunnetta.
5. Siihen miten helposti vaihtoehtojen välillä osasi liikkua.
6. Ehkä sillein että pystynkö itse vaikuttamaan sisältöön jota katson, ei pelkästään järjestys.
7. Ihmisten välistä ei, mutta interaktiota mun ja videon välillä joo. Ihmisten välisessä interaktiossa olisi myös varaa ohjata tiettyyn suuntaan, tässä sitä ei ollut.

D52:

1. Uutiset voi valita itse ja ne oli esitelty alussa mikä oli hyvä. Materiaali oli pilke silmäkulmassa mikä oli kiva.
2. En tykänny vauvauutisista. Ihmiset leikkelee vauvoja jne. Ei häirinnyt mikään nyt suuremmin.
3. Interaktiivista sillä tavalla että sai itse valita mitä katsoo. Mulle interaktiivisuus on sitä että saa tehdä valintoja.
4. Sama fiilis kun olin Youtubessa, voin keskeyttää jos haluan ja katsoa jotakin muuta.
5. Helposti ymmärrettävää ja sai tehdä valintoja siitä mihin sai edetä. Ei tarvinnut miettiä hirveesti sitten kun valinnat tuli.
6. -
7. Ei, olen tietokoneella ja ei tunnu, että katson uutisankkuria silmiin, OIKEASTI silmiin.

A53:

1. En erityisesti.
2. Tämä oli testi ja katson sitä. Aika nopeesti kävi selväksi että uutiset on läppää, ei tunteella mukana.
3. Ei, koska vaan katsoin ruutua.
4. Tuntuu, että oli koska tää tila on tällanen et vois lähteä siitä jos haluis. Vois keskeyttää halutessaan.
5. Helposti lähestyttävä tai käytettävä. Helppoa se materiaali.
6. En pysty muokkaamaan materiaalia, mutta voin päässäni suhteuttaa jotenkin emt!
7. Ei, koska oli vain valmis video jota katoin ja vastasin valmiisiin kysymyksiin.

B54:

1. Kuvista ei heti arvannut miten ne liittyy otsikkoon, esim. vauvan kuva urheilussa.
2. Ehkä siitä introsta, koska ei tiennyt miten ne kuvat liittyvät uutisiin.
3. Olihan siinä ne alajutut mistä voi valita mihin menee mutta suoraan katsominen toimi ihan hyvin.
4. Joo, ei pakotettu katsomaan mitään.
5. Ehkä sen, että se henkilö kertoi siinä alussa että mitä voi tehdä. Yksinkertaiset ohjeet ok.
6. Just sillä tavalla, että voi itse voi muokata itselleen sopivaksi.
7. Ehkä jos olis käyttänyt niitä alanappuloita. Muuten oli kuin mikä tahansa uutinen.

C55:

1. I liked the function of choosing the material that i liked. At first the links looked like advertisements and i started closing them.
2. Annoyed me a little but in general i enjoyed it and the pronunciation was clear.
3. Yes, the opportunity that i can control the pace of the media and I can go forward or back.
4. -
5. It was easily perceivable.
6. I can select the content that i would like to see.
7. More between me and the material. I had the opportunity to scroll forward and skip the instructions if i wanted to.

D56:

1. Suhteellisen mitäänsanomatonta, pariisi veden alla hauska pikkujuttu mutta muuten aika bland.
2. Ehkä lähinnä koska tolla materiaalilla ei ole mitään relevanssia mihinkään.
3. Vähäsen koska sai itse valita mitä katsoo seuraavaksi.
4. Joo, nimenomaan sen valinnan takia.
5. Olihan se, jos on joskus tietokonetta käyttänyt tai Youtubee.
6. Semisti. Kyllä pystyy päättämään että kuin paljon katsoo ja missä järjestyksessä.

7. Ei, koska ihmisinteraktioon tarvii kaksi ihmistä.

A57:

1. Well organized and good flow, good variety, sports, international, local.
2. More monologues, presenter only talks and then interviews were just monologues.
3. (Couldn't understand the question)
4. Yes, certain flow and it was in a certain place. Generated interest to follow the content. (didn't understand the question too well)
5. All representations were simple. Everything was presented as it is, no heavy words.
6. More monologue, you could add someone else who is interacting. (understood the question as how he would customize the actual content and not controlling the media experience)
7. Not really, I was gaining the experience, didn't give anything back.

B58:

1. Mun mielestä se maalinkuivumisjuttu oli hyvä. Absurdus hauskaa.
2. Lähtökohtasesti ihan hauskoja. Venejuttu meni ohi.
3. Siin oli se valintamahdollisuus, mutta tuli sellanen olo ku alko kattoo et halus nähdä kaikki ja ei enää halunnut lähteä skippaamaan.
4. Joo sillai et jos olis halunnut niin olis voinut hypätä jonkun kappaleen yli.
5. Varmaa sen et miten niit ite voi vaikuttaa siihen videon kulkuun.
6. Jossain määrin sama.
7. Ei hirveesti, olisin voinut hypätä jonkun yli, mutta koska halusin katsoa kaiken niin en halunnut käyttää interaktiomahdollisuutta. Katsoin matskua ekaa kertaa ja tämän vuoksi en tiennyt mikä osio olisi hauska ja skipannut siihen. Jos tietäisin matskutyyppistä että joku osio on varmasti hauska saattaisin hypätä siihen.

C59:

1. Electripin kuvaamisesta.
2. Ehkä uutislähetys vähemmän toistoa kuin yleisesti. Introssa voisi olla pidemmät tauot.
3. Kyllä se anto vapauden valita siin yhdessä kohtaa eli siinä mielessä mukava. Keskien videon voisi olla timestepsit että milloin alkaa uusi aihe.
4. Kyllä oli jossain määrin koska sai päättää mitä katsoo aiheista.
5. Siinä mielessä että oli vain neljä nappia mitä painaa ja valita.
6. Materiaalin valinta.
7. Jossain määrin, koska otti katsojan aika paljon huomioon se puhuja siinä.

D60:

1. Oli sillai hauskaa ja vähä randomia välillä. Aika vahvasti sai hymyilemään se watching the paint dry. Tiettyä huumoria kaikessa, iha hauskaa.
2. Varsinkin kun alussa kattoo ni häiritä että on niin paksut reunat siinä. Oli vähä vaikeaa ku oli se lista mitä haluaa katsoa, päättää onks tää nyt niin tärkeää et kannattaako kattoo. Jääkö jostain paitsi jos jättää katsomatta.

3. Kyllä, koska oli mahdollisuus valita itse että mitä haluaa katsoa. Ei oo pakko katsoa osioita mitkä ei itseä kiinnosta yhtään.
4. Ei täysin, jonkin verran oli kun sai valita. Siin oli aika ennalta määriteltä ne paketit. Ei ollut yksittäisiä uutisia mitä voisi valita.
5. Siinä et rupes miettii et voisko joku 60 70v osaa käyttää. Tää oli vaa yksinkertainen point and click.
6. Kahella tavalla. Voi valita itte ja sit toisaalta tuli mieleen sellanen laajempi muokkaaminen et vois valita neljä ruksia ja ne tulis kaikki putkeen. Sellanen laajempi muokkaaminen.
7. Ei suuremmin. Sai valita, mutta ei mitään suurempaa. Jos olis tullu palautetta niin se olis ollu interaktio.

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Questions:

1. What did you like about the material?
2. What did you dislike about the material?
3. Did you feel that the material was interactive? Why?
4. If you felt that you could control the media experience while viewing the material, tell me why.
5. How did you perceive the statement "The material was easy to use."?
6. How did you perceive the statement "The viewing experience was customizable."?
7. Why did you feel that there was human interaction involved?
8. After showing conditions B and C: how do you feel these versions relate to the version you saw?

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E61:

1. Osa uutisista oli sinänsä ihan hauskoja tai sillai melkein toimivia vitsejä.
2. Siin oli vähän sellasta kömpelyyttä siin esityksessä. Ei ihan niin pitkälle vietyä kuin voisi olla
3. Se oli videotallenne, ei hirveesti tilaa interaktiivisuudelle
4. No juu sillai et olis voinu kelailla ja lopettaa jos haluaa.
5. Oli helppo käyttää. Video on helppo kattoo silloin ku haluaa, voi kelailla milloin haluaa
6. -
7. Ei, vaan kuuntelin tallennetta.
8. Mun mielestä B olisi helpommin hallittavissa. Ei siinä mitään uutta käytettävyyttä ole, mutta olisi ehkä helpompi käyttää.

E62:

1. Tykkäsin siitä suomalaisesta joka puhuu englantia siin maalinkuivumisjutussa.
2. Hidastemposta ja osa jutuista oli vähän kuivia.

3. Hankala kysymys. Youtube-video eli sinänsä joo, saa ite valita mitä kohtaa kattoo. Jos jää jotain huomaamatta niin voi katsoa uudestaan.
4. Pääosin joo mut hyvää tapaa kelata eteenpäin ei ole.
5. Siihen et mul oli osaaminen käyttää Youtuben kontrolleja.
6. Siten et mä saan ite valita mitä katon ja mitä en.
7. Piti eka miettiä et mitä sil kysymysel tarkotetaan. Mut enemmän täs oli ihmisen ja tietokoneen välistä interaktioo.
8. No mä tykkäsin täst tokasta (B) vaihtoehdosta enemmän koska siin on saman videon sisällä ne tagit mestoista mihin voi mennä. Tällasen adhd-ihmisen näkökulmasta tää vika (C) näyttää lähinnä hankalta kun joutuu hyppäämään videosta toiseen.

E63:

1. Ihan hauskoja juttuja, niin, huumoripuoli oli ihan ok viihdyttävää.
2. Olisi voinut olla ehkä jotain tiukempaa ja ajankohtasempaa läppää. Olisi pitänyt iskeä syvemmälle polttaviin aiheisiin.
3. Ei, katselin vain videota.
4. Joo, sain itse päättää lopetanko ja skippailenko.
5. En saanut aluksi kiinni, lähinnä vissiin käyttispuolta.
6. Lähinnä sitä et pystyy vaihtamaan fullscreeniä ja pystyy laittaa tekstit päälle ja skippaa ja laittaa hidastuksen.
7. Eipä siinä ollu, ei ollut toista ihmistä. Ei voinut keskustella.
8. Sanotaan et en itse ole hirveen iso fani näis tällasis. Täs on vaan 10 min videoo et kyllähän sen jaksaa katsoa. Jos olis paljon isompi kokonaisuus ni vois olla tarvettakin mut tässä tapauksessa en näe tarvetta.

E64:

1. Ihan viihdyttäviä juttuja sinänsä ja kyllähän sitä katseli. Riippuu tietty tilanteesta missä katsoo et miten sitä skippailee. Jos ei olisi muuta tekemistä niin voisi katsoa kaiken.
2. Ei suuremmin ole mitään mielessä.
3. Sillai et pystyy valitsee et mitä katsoo. Jonkinlainen kyllä, vähän määritelmämysymys. Sisältöön ei sinänsä voi vaikuttaa.
4. Joo, pystyy valitsemaan mitä katsoo.
5. Oliko tätä käyttöliittymää helppo käyttää. Pystyykö kätevästi etsimään kohdan jota katsoa.
6. Voin itse valita ne osat mitkä kiinnostaa. Alussa oli myös esitelty lyhyesti valikoima ja siitä voi sitten valita.
7. Ehkä jossain mielessä voi ajatella että epäsuorasti interaktio tän videon tekijöiden kanssa mut se on ehkä vähän kyseenalaista.
8. Sinänsä aina pelottaa vähän se et jos valitsee jonku tietyn ni saattaa menettää jotain mitä ei valinnut. Ei aina voi luottaa siihen luokitteluun joka sulle annetaan. Esim. uutissivustolla sulle laitetaan jotain minkä mukamas pitäis kiinnostaa. Itse mielummin katson jotain ja toivon että minut yllätetään materiaalilla josta en tiennyt että se kiinnostaa minua mutta se herättääkin kiinnostuksen.

E65:

1. Aiheet oli valittu aika hauskoiks ja oli yllättävän mielenkiintosta. Ei tullu skippailtua niin paljon pätkiä kuin oletin. Aluks ku oli lyhyempiä pätkii, esim. maalin kuivumista ni olin vaa et ei varmaa mut sit olikin pakko kattoo et mikä tää juttu on.
2. Uutisankkurin puheet oli liian pitkiä, olis saanu näyttää jo vähän sitä materiaalia ku se puhuu. Liikaa uutisankkurikuvassa. Ei tehny mieli skipppaa ku halus kuitenkin kuulla mitä se puhuu.
3. Ei, emmä hirveesti ollu tekemisissä. Aika pitkälti menin videon ehdoilla. En paljon muuttanu tahtiakaan mitä siel tuli ku halus kuulla mitä sil on sanottavaa.
4. Oli, olisin voinu muuttaa nopeutta tai skipppaa tai kattoo uudestaan.
5. Siihen et miten sitä pystyy kontrolloimaan.
6. Vähä samaa eli pystyy päättää mitä kattoo.
7. Ehkä, kyllä nyt jollain tavalla vaikuttaa mut ei pysty vaikuttaa sisältöön kuitenkaan. Jonkinlainen valta siihen et mitä kattoo ja mitä ei.
8. On sinänsä helpompi et voi suoraan skipppaa. Ite kans skippasin Alaskaan ja menin vähän vääriin paikkaan. Jos on näitä valintoja ni löytää oikean paikan helpommin. B on sillai et kaikki on samassa et sit voi hyppää eri paikkoihin ja voi sit valita vielä jonkun jos tuntuukin et esim. Domesticista haluis nähdä osan. C on taas kans iha kiva, en oikein tiedä miten nää kaks vertautuu.

E66:

1. Se tuntu ihan oikeilta uutisilta ja oli ihan uskottava lähetys. Puhuja osasi kyllä puhua. Oli myös loistavia, Artistic movie -> Michael Bay.
2. Alko tosi hitaasti, esittely oli liian pitkä. Alko olee vähän et jooo... Siin oli se yks missä puhelimesta oli se tyyppi ja siitä ei ollu kuvaa ni se vähän häiritsi.
3. Ois voinu olla vähän enemmän. Nyt se oli vaan sillai et normaalisti ku kattoo youtubea ni kattoo ja sit alkaa selaa aikajanaa ja kattoo et mitä sielt tulee. Siel oli aika paljon sitä uutisten-lukijaa. Nyt ku selaa aikajanaa ni aina näky vaa se lukija ja ei niistä thumbnailleista nää mitä siin uutisessa on ku se tausta on niin pieni.
4. Joo noh, aina ku selaa Youtubea ni sen saa pauselle ja mitä tahansa. Ois voinu jossain vaihees olla et joo oon nähny kaiken.
5. Liitty siihen et pystyy valitsee ne uutiset ja kattoo mitä haluaa. Ja sit ku oli uutisten lukijaa niin paljon ni se ei ollu niin helppo.
6. Mä ymmärsin sen niin et olis voinu just jättää tylsät jutut pois ja kattoo vaan sen mitä kiinnostaa. Ja jos kattoo vaan sen mitä kiinnostaa ni olis enemmän hyvii juttui itelle.
7. Ei kyllä, oli hirveen paljon uutistenlukijaa ja siin vaihees ku oli uutistenlukijaa ni ei tavallaa just tiennyt et jos skipppaa sen osion ja menee varsinaiseen uutiseen ni sit olis missannu periaattees sen koko uutisen. Sit on pakko kattoo se koko lähetys.
8. Molemmat on nimenomaan sitä mitä mä haluaisin interaktiiviselta videolta ja interaktiiviselta uutislähetykseltä. Ite tykkäisin enemmän tosta B-vaihtoehdosta et siin voi mennä koko ajan ja sit voi viel skipata jos tulee joku tylsä juttu.



E67:

1. Toi peliutuinen oli hauska ja noi oli kieli poskessa tehty ni se oli kivaa. Alussa oli koosteena et mitä siel on tulossa eli se oli hyvä videon kannalta. Ei kannusta skippaamaan koko videota.
2. No ei nyt kaikki tossa sisältönä kiinnostanu.
3. En osaa vastata
4. Joo, tavallaa et pystyy skipkaa ne osat mistä ei pitäny.
5. Liitty siihen et se oli paloteltu sillai et alussa sanottiin mitä videossa on ja sen perusteel pysty päättää et mitä kattoo.
6. Tavallaa samalla tavalla ku edellisen kysymyksen.
7. Ei oikeestaan.
8. Selkeesti interaktiivisempi toi versio. Itte tykkään tästä B:stä enemmän, tos toisessa se avaa sen uuden videon siinä. Se ei sinänsä tavallaan vaikuta hirveesti, mutta tuntuu helpommalta et voi valita saman videon sisällä et mitä kohtaa katsoo.

E68:

1. Tykkäsin utopistisista jutuista jotka toi sitten sellasta huumorillista arvoa. Esim. terroristi-isku Alaskassa ja Pariisiin tulva. Myöskin pelijuttu oli äärimmäisen huvittava.
2. Yhes vaihees tuli sellanen mieleen et en saanu kunnolla selvää haastateltavista et oli vähän huonoo se kielellinen ulosanti.
3. Ei, ei se video millään tavalla pyytäny keskittyä tai pyytäny tekee valintoja.
4. Periaattees joo oon kontrollissa. Mut en toisaalta voi sinänsä määritellä sitä et miten nopeesti sitä uutta sisältöä tulee. Tietenkin voi aina palata takasin ja kattoo et mitä on tulossa pikkukuvien perusteel. Viimekädessä ei oo kontrollia siitä et mitä sieltä tulee.
5. Varmaa niinku viitataan siihen et kuin helppo on se materiaalin saatavuus, se tässä tapauksessa vaa annettiin mulle. Onks se helposti ymmärrettävää.
6. Pystyyks sitä sisältöä yksilöidä jotenkin mulle. Olisko videossa joitakin polkuja joita voisi valita. Periaatteessahan on koska tulee alkuinsertti jonka perusteella voi hyppiä. Isossa kuvassa ei kauhean kustomoitu.
7. Ei. Vähän niinku aikasemmin oli sama kysymys interaktiosta ni samat fiilikset. Ei se video vaadi multa mitään muuta ku katsomista.
8. No siis heti täytyy sanoo et tykkään täst ajatuksesta et pystyy saman tien hyppii vaiheiden välillä. Tosi harvoin Youtubee katsoessani, jos yksin kattoo jotain uutta aihetta ni sit ei tuu hypittyä niin paljon mut jos kattoo uudestaan jotain tai näyttää kaverille ni sit tästä hahmottuu tosi nopeesti se et mihin haluaa mennä. Ja tietty tästä pystyy samantien kattoo just sen mitä haluaa kattoo. Voisin hyvin kuvitella kokevani tämän mieluisaksi ja enemmän yksilöidyks katselukokemukseks (kaikki B:stä). C tuntui liian hitaalta et itse koen et täs matskussa pystyy aika nopeesti tekemään sen päätöksen mitä haluaa katsoa ja tosta näkee suoraan mitä siellä on. C:ssä hypitään turhaan videoiden välillä.

E69:

1. Mun mielestä siin oli pientä humoristisuutta kuitenkin et koko Pariisi uponnut veden alle ja pommitus ladossa. Ja ylipäättään se et ne oli vanhoja uutisia joita oli sitten väännetty huumoriksi.
2. Vaikee sillai sanoo. Lähinnä oli se et mietin sitä et oliko siin yritetty tehdä realistista vai huumoria.
3. Ei sillai oikeestaan ku en mä voinu mitenkään muuten vaikuttaa ku kelaamalla tai pauseemalla. Video ei riippunut mun valinnoista.
4. Sain vapaasti vaikuttaa ja pysäyttää jos siltä tultu. Videosisältöön ei pystynyt vaikuttaa.
5. Se oli se et saa niinku sanoman perille ja sit tietty perus Youtuben käyttö. Informaatio välittyy, se oli selkee.
6. Mun mielest siihen ei voinu vaikuttaa esim. sillai et laittais pienempään screeniin. Ainoo vaa et voi kela.
7. Voihan sen periaattees laskee et se opettaa mulle jotain vaikka se oliskin fiktiivistä. Siinä ei oo sitä toista osapuolta et mä en pysty osallistumaan keskusteluun.
8. Sillai mä tykkään ettei tarvi kattoo koko juttu tai käsin etti mitää. Ihan sama et tv-ohjelman nauhotuksessa voi skipata linkkien kautta mainokset. On toi ihan kätsyy. Kyllähän tästä tulee vähän interaktiivisempi fiilis. Videoissa alkaakin olee sitä et pääsee seuraavaan videoon linkkien kautta.

E70:

1. Olihan se sillai kiva et pysty käymää takasinpäin kattoo jos meni ohi. Jos oli enemmän kiinnostunu jostain ni pystyy ni pystyy liikkuu. Jos hetkeks menee keskittyminen muualle ni pystyy palaamaan. Aiheet oli myös vähän huvittavia. Sisältö oli huvittavaa. Selkeesti sellasia mitkä ei ollu totta. Tyypillinen uutislähetysten kaava, lyhyet introt ja sit käydää aiheita läpi. Ihan kiva setti, yritti selkeesti olla uutislähetys.
2. Helposti tulee verrattuu tv-lähetykseen ni siihen verrattuna aika vaikee sanoo mistä en tykkää. Tv:ssä tarvi koko ajan olla keskittynyt et jos menee ohi ni se menee ohi. Youtubessa pystyy kattoo asioita sit ku halua.
3. Kyllä sillai et oli mahdollisuuksia tarjottu. Tuli just sellanen fiilis et jos ei tykkää ni voi skippaa. Kyl kattelin tulevaisuuteen et miten ne aiheet vaihtuu. Jos esim. kaupunkien seksikkyyttä olis ollu pidempään ni olis varmaa skipannu.
4. Kyllä juu, pystyin halutessani valitsemaan et mitä mä niistä jutuista katsoin. Kontrollin tunne häviää vähän kun on esivalmisteltu materiaali. Enemmän kontrollia ku perus tv.
5. Ymmärsin sen liittyvän käyttöön ja kokemukseen.
6. Liitty enemmän siihen et pystyy valitsemaan mitä haluaa katsoa.
7. Ei sellasta aitoa ihmisinteraktiota. Oli kyl ihmisen ja tietokoneen välistä interaktiota.
8. Timestamp-versio on kiva (B), pystyy helposti katsomaan kokonaan ja kuitenkin katsoa just sen mitä haluaa. Timestampit helpottavat kokonaisuuden hahmottamisesta. C on hieman kömpelö ku se avaa uuden ikkunan ja ei pysty katsomaan perinteiseen tyyliin ku täytyy käydä kaikki ikkunat läpi. Mulla on tapana avata uuteen tabiin kaikki ja ne lähtee pyörii samaan

aikaan. Pitää käydä pausettaa kaikki jne. Ei tunnu enää yhdeltä materiaaalilta kun C.

E71:

1. Oli se ihan hauska ku ne uutiset oli vähä outoi.
2. Hitaasti etenevä ja presenter oli tosi jäinen. Ja ne tajuu mitä se mäkki teki siin kuvassa. Räpläs papereit mut ei koskenu mäkkiin.
3. Ei oikeestaan, kyllähän olis voinu mennä eteen ja taaksepäin mut emt. Aluks ne puhu et mitä tulee seuraavaks, olis iha kiva jos olis Youtube-videoissa on niit kirjanmerkkei ni vois mennä suoraan.
4. Siin mieles kyl et pystyy ite kattoo mitä haluaa ja mitä ei mut sitä et ei voi nopeuttaa oli ärsyttävää. Jos vois kontrolloida nopeutta ni se olis hyvä tähän. Jos olis tsiigannu himassa ni ei varmaa olis kattonu kokonaan.
5. Se et siit tajuu ja et osaa skrollaa eteen ja taakse.
6. Joo pystyy skrollaa mut ei ollu mitää tapaa merkitä mitään eli on aika turhaa jos on tarkotus kattoo kaikki.
7. Ei oikeestaan, koska muuten olis sanonu lukijalle et puhu nopeemmin NEXT.
8. Toi on tosi ahdistava (C) missä tietää et pitää kattoo kokonaan osiot. Se mistä pystyy vaihtaa jos haluaa (B) olis paljon kivempi.

E72:

1. Tahti oli tarpeeks nopee, ei ehtiny sillai kyllästyy. Oon nimittäin sairaan huono kattomaan telkkaria tai videoita tai mitään tällasta matskua, loppuu yleensä kärsivällisyys. Siin mieles yllättävän hyvin säily keskittymiskyky, tuli sopivassa tahdissa info. Sisällöllisesti oli ihan hauskoja juttuja, ei nyt mitenkään kovinkaan relevantteja, minkä kattomiseen ja kuuntelemiseen normaalisti käyttäis aikaa mut viihdemieles iha hauskaa.
2. Jotkut sisällöt tuntu ihan älyttömän turhauttavilta kuten se lasten leikkelyjuttu tai se watching the paint dry competition. Tuli vähän sellanen fiilis et olis iltalehtee lukenu et tota iltalehtimatskuu. Tulee sellanen fiilis ettei jaksa käyttää aikaa sellaseen.
3. Ei ollu suhteessa minuun interaktiivinen. Olisin voinu pysäyttää tai kattoo uusiks jos olis tarvinnu mut ei ollu kyllä tarvetta. En kokenut hirveen interaktiivisena sitä pysäytystä.
4. Joo oli siin mieles et olis voinu pysäyttää tai alottaa alusta / jatkaa. Kotiolosuhteissa olis voinu laittaa koko setin kiinni. Sillä tavalla kontrollin tunne et voi skippaa ja sillai. Ja varmasti tehnykin jos olis ollu kotona (ainaki ne iltalehtiosiot). Ei merkittävästi erilainen kuin newscasting joka tulee telkkarista.
5. Jos uutiset esitettäis tässä muodossa ni löytäisinkö pointit mitä haluaisin saada ja auttaako siihen se et tos on mahdollisuus stoppaa ja kelaa. Eli auttaako tää siihen materiaalin käytön helppouteen. Ja sit tietty presentaatio vaikuttaa eli onks se alunperin helppo omaksua, uutismateriaalin omaksumiseen ja käyttämiseen.
6. Just siihen et kuinka saan siitä tehty itseni näköisen, itselleni sopivan.

7. Ei, vaan katsoin valmiiks tehtyy uutislähetystä mihin en itse millään tavalla ollu interaktiivisessa suhteessa. Minusta ei lähtenyt siihen suuntaan mitään viestintää.

8. Huomattavasti tykkään näistä kahesta uudesta versiosta ku tässä pystyy kattoo heti mitä on tulos ja pystyy skippaa sinne missä haluaa. Tykkään B:stä enemmän ku se on enemmän ku siin on ne kaikki heti siinä avoinna ja pystyy liukuhihnamaisesti vaa menee mihin haluaa missä vaiheessa tahansa. C:ssä tuntuu turhalta mennä koko ajan valikon kautta katsomaan seuraavaa. Tuntuu et saa hyvän käsityksen koko tarjonnasta jos ne vaan näkyy siinä koko ajan. Voi vaikka yhden osion aikana miettiä että mitä haluaisi seuraavaksi nähdä.

E73:

1. Olihan se sillai ihan viihdyttävä aivot narikkaan tavalla.
2. Eihän se hirveen sellasta opettavaista ollu ja ei jääny käteen juuri mitään.
3. Ei se hirveen, eihän siinä ite hirveesti muuta ku kato sitä tai kelaa jos joku ei kiinnosta. Muuten ei saanu vaikuttaa siihen mitä sielt tulee.
4. Joo, kyllä pysty ite kattoo sitä mitä halus ja skippaa mitä ei.
5. Varmaa se et YouTube oli helppo käyttää. Sen mitä ite halus tehdä ni se onnistu näppärästi.
6. Tavallaa siihen et pystyy ite vaikuttaa siihen et mitä sielt tulee.
7. Ei ihan hirveesti, katoin mitä sielt tulee ja sielt tuli jotain.
8. Paljon parempi on se et pystyy ite vaikuttaa siihen mitä kattoo sillai et pystyy heti hyppäämään siihen mitä haluaa katsoa. Enemmän tykkäsin B:stä koska siin voi koko ajan tehdä valinnan eikä niin kuten C:ssä missä täytyy eka kattoo koko osio ja sit vasta pystyy valitsemaan.

E74:

1. Siitä tykkää et näkyy se pieni palkki mistä pystyy tsekkaa sen et mistä haluaa vaikka alottaa (thumbnailien kanssa). Pystyy vaihtamaan uutisesta seuraavaan, tää uutinen ei kiinnosta.
2. Materiaali taas tuntu aika raskaalta itelle ainakin ja ei realistiselta. Et ku alko olee Eiffeliä veden alla ni alko menee mielenkiinto videoon.
3. Sillai et kyl pystyy ite vaikuttaa et mitä kattoo et tavallaa joo. Materiaali oli valmiina et sitä ei voi muuttaa. Pystyy lopettaa aika nopeesti jos ei vaan kiinnosta.
4. Tavallaan, tavallaan ei. Pystyy lopettaa, mennä eteenpäin ja palaa takas. Joitakin asioita jäi kuuntelee ja ottaa itteensä. Mut siin lopussa tuli sellanen kontrollin tunne ku pysty lopettaa ja sillai. Sit tulikin videokohta mikä nappas mielenkiinnon ja siinä tavallaan menettää kontrollin sille videolle ku se vetää mukaansa.
5. Pystyy menee eteenpäin ja palaa takasin. Oliko sitä asiaa helppo sisäistää ni ei ollu koska kiinnitti liikaa huomiota esim. siihen et onks se realistinen.
6. -
7. Ei, video on kuitenkin video aina.
8. Tavallaan tykkään siitä et jaottelu on hyvä, on esim. urheilu jota aina tykkää kattoo. Jos tää on sellanen mikä ei yhtään kiinnosta ni pystyy samantien skippaa pois. Tässä C:ssä huonoo on se et joutuu aina menee loppuun ton valikon

kautta. Toisin ku B:ssä missä kaikki on samassa on hyvä koska pystyy valitsee aihealueittain ja ei tarte itestään ettiä.

E75:

1. Mun mielest oli iha hauskoja ne jutut jota siel kerrottiin.
2. Ei siin ollu erityisesti mitään. Ei ehkä sellanen video mitä kattois vapaa-ajalla muuten mut ei missään tapauksessa tylsä.
3. Ei kyl kauheesti ku mä vaan katon sitä. En saa annettua ite sille mitään.
4. Olis ollu oikeus keskeyttää jos ei halua kattoo. Kyl pystyy päättää mitä sen kanssa tekee.
5. Lähinnä siihen et mitä kautta se on saatavilla ja miten vaikee se on saada toimimaan sillai miten sen pitäis.
6. Siten et miten voin itse vaikuttaa siihen katselukokemukseen videon osalta.
7. Lähinnä aika ykssuuntasta koska se antaa mulle mut mä en anna takasin videolle mitään.
8. Huonoin on se minkä katoin koska jos kattoo esim. normiuutisia ni ei kiinnosta kaikki aiheet, se on huono ku sit jää helposti kattomatta nekin aiheet mitkä kiinnostais. Näis kahessa muussa on hyvää se et pystyy niinku valitsee jos ei esim. kiinnosta urheilu-uutiset ni voi skipppaa. Miten nää kaks (B & C) eroo toisistaan ni en nää ihan kauheesti eroo niissä. Ehkä B:ssä on parempi se et näkee koko ajan sen koko videon, mut sit toisaalta C:ssä on vähä niinku erillisiä ohjelmia et en tiedä kumpaa mä preferoisin, molemmat oikein hyviä.

## Appendix C

# Raw Observation Data

## Raw Observation Data

A1:

- No comments
- Didn't enjoy the content too much.

B2:

- Didn't press any of the buttons but recognized the interactivity.
- Found the content very entertaining.

C3:

- Selected news: Intro -> ent -> spo -> dom -> int -> end
- I increased the volume after the first switch (was lower than usual for some reason)
- Really enjoyed the material.

D4:

- Selected news: Intro -> int -> dom -> int -> end
- There was confusion with the international button, as it said "Eiffel Tower" on the button. The test had to be paused and the situation clarified for the confusion to dissapate. After the confusion, the subject asked if he can choose the end before viewing everything else and I authorized this. The subject chose the "End" after this.
- The subject made remarks about the material having a paramount effect on the subjects' view of interactivity and thus biasing the results according to the enjoyment of the material.

A5:

- No comments.

B6:

- Didn't press any of the buttons.

C7:

- Selected news: Intro -> int -> dom -> spo -> end
- Had to say "Go ahead" when she was a bit unsure of what to do when the first links appeared.
- The subject asked if she needs to watch everything, to which I replied "No". She then asked if she can click the "End" and I replied "Go ahead if you want." The viewing ended to the subject choosing the "End".
- The subject had slight difficulties in understanding the questionnaire questions (had to check dictionary).

D8:

- Selected news: Intro -> dom -> int -> spo -> ent -> end
- At the start of the video (about 00:20) the Youtube-video player inexplicably jumped from fullscreen to windowed mode and paused the video. I had to stop the

test and start from the beginning. After that everything continued as you would expect.

A9:

- No comments.

B10:

- Didn't press any of the buttons.  
- Had difficulty in understanding basic words like "displayed" in the posttest questionnaire. I gave Finnish translations on four different questions.

C11:

- Selected news: Intro -> dom -> int -> spo -> ent -> end

D12:

- Selected news: Intro -> ent -> Intro -> spo -> end  
- Confusion with sports and entertainment. The test subject thought the League of Legends game news was in the entertainment section so she selected that. She then chose intro when she didn't know where to find the LoL-news. I advised the subject to use the mouse to reel the material to the end to get to the selection part again. The subject then selected the sports section, after which she continued to select the end of the show. Before selecting the "End" the subject asked my permission to do so.

A13:

- The test was interrupted by three students knocking on the door of the test room. I paused the video, shooed the students away and resumed the video from a timestamp slightly before the interruption. The subject didn't feel weirded out by the pause and didn't consider it a nuisance.  
- The subject had slight difficulties understanding some of the words in the post test questionnaire.

B14:

- Didn't press any of the buttons.

C15:

- Selected news: Intro -> dom -> int -> spo -> ent -> end  
- The test subject was confused at the first selection part and didn't do anything for about 15 seconds before I prompted him to press some of the buttons. The subject was surprised he could actually press them.  
- The subject checked the timeline of Youtube at three different points of the test.  
- The subject was particularly excited about the material and also stated that it would be quite a cool thing if this kind of selective content would be employed in e.g. smart tv.

D16:

- Selected news: Intro -> spo -> ent -> end



- The subject asked if he can end the show after having watched the entertainment segment. I said yes and subsequently the "End" was selected.

A17:

- No comments.

B18:

- Once again, at the start of the viewing, Youtube inexplicably jumped away from fullscreen view to the windowed mode. I started the video again from the start in fullscreen mode.  
- Didn't press any of the buttons.

C19:

- Selected news: Intro -> spo -> dom -> int -> end  
- The test subject gave a slight hesitation before doing the first news choice.  
- The subject asked if he can select the "End" before watching everything. I said yes and the subject selected the "End".  
- A few of the posttest questionnaire questions had to be explained to the subject.

D20:

- Selected news: Intro -> int -> ent -> spo -> end  
- A few of the posttest questionnaire questions had to be explained to the test subject.

A21:

- I explained what immersive and burdening mean.

B22:

- After the Helsinki cartography news the subject selected the international news.  
- The subject audibly laughed while viewing the material (pretty much at everything).  
- I explained the expression "reel in".

C23:

- Selected news: Intro -> spo -> dom -> int -> ent -> end  
- Explained the notion immersive.

D24:

- Selected news: Intro -> dom -> ent -> spo -> end  
- I explained immersive, reel in, versatile.

A25:

- Apparently the fullscreen to windowed mode has something to do with viewing a video from youtube for the first time after the computer has been in sleep. Happened once again yay.  
- I explained the word immersive to the subject.

- After the test the subject said: "Just like actual news that just didn't make any sense."

B26:

- Didn't press any of the buttons.
- I explained the words reel in, immersive.

C27:

- Selected news: Intro -> ent -> int -> dom -> spo -> end
- I explained the expression reel in.

D28:

- Selected news: Intro -> dom -> ent -> end
- At the second selection stage the subject asked if she should choose another segment to which I replied with "Do as you please." The subject then recognized one of the actors in the news segment "Entertainment" by looking at the buttons and thus chose the "Entertainment" section.
- The subject selected the "End" after watching only two segments.

A29:

- The computer on which the material is displayed is suboptimal (though barely). It randomly chokes up during the viewing. This time it choked up during the paint news creating a very clear distortion in the sound of the video.

B30:

- Didn't press any of the buttons.

C31:

- Selected news: Intro -> spo -> ent -> end

D32:

- Selected news: Intro -> ent -> spo -> end
- The subject said the news were funny and enjoyable.

A33:

- I explained the word immersive.

B34:

- None of the buttons were pressed.

C35:

- Selected news: Intro -> dom -> int -> spo -> ent -> end

D36:

- Selected news: Intro -> dom -> ent -> spo -> int -> end

A37:

- Explained the word burdening.

B38:

- No buttons were selected.
- The test subject said that the statement "Using the test material was versatile" didn't apply for this test because the material was just static. We had a small discussion about how to answer the thing.

C39:

- Selected news: Intro -> dom -> int -> ent -> end
- Another subject knocked on the door during the experiment. I paused the video and continued it after shortly discussing with the subject.
- The subject asked "how many am I supposed to watch" after the second segment. I answered "as many as you want".

D40:

- Selected news: Intro -> int -> dom -> spo -> ent -> end

A41:

- The subject was a bit rebellious about answering the questions which implied that there had to be some interactivity with the video.
- The subject pointed out that the statement "The material involved human to system interaction" had a range of zero to six instead of the one to seven which the other statements had.
- The subject was clearly agitated after the survey and the open ended questions.

B42:

- The screen jumped from fullscreen to windowed again. I just can't seem to remember to fix this at the start of the day.
- No buttons were pressed.
- I explained the word immersive.

C43:

- Selected news: Intro -> dom -> ent -> spo -> end
- I explained the word burdening.

D44:

- Selected news: Intro -> dom -> int -> spo -> ent -> end
- The material was in fullscreen windowed mode (showing the windows bar at the bottom and google chrome tabs at the top) for almost the full duration of the test. I tried to switch to the actual full screen mode but chrome didn't allow it after the interactive loop had started.

A45:

- No comments

B46:

- Didn't press any of the buttons.

C47:

- Selected news: Intro -> ent -> dom -> end
- The subject checked the Youtube-timeline during the moviebot segment.

D48:

- Selected news: Intro -> int -> spo -> end
- The subject asked if he can end the viewing after two segments had passed. I said he may do as he pleases.

A49:

- No comments

B50:

- Once again, the fullscreen to windowed mode bug happened and once again I didn't remember to rectify it before the test began.
- When the instructions to the selection of segments was given the subject checked the custom built navigation bar but didn't click on anything.
- I explained a few of the post test questionnaire statements.

C51:

- Selected news: Intro -> dom -> int -> spo -> ent -> end
- I explained the word immersive to the subject.

D52:

- Selected news: Intro -> spo -> ent -> end

A53:

- I explained the expression "reel in"... and quite a few other notions.

B54:

- Didn't press any of the buttons.
- Explained quite a few of the statements to the subjects.

C55:

- Selected news: Intro -> ent -> spo -> dom -> end.
- I told the test subject that he can do everything like he would do it at home. He switched immediately away from the full screen to windowed and started scrolling around in Youtube. He still stayed on the actual material.
- When the selections came up the subject started deleting the links that lead to the sections in the news program. The subject only left the entertainment news button in tact and then selected that. He didn't watch any of the content thoroughly but jumped around constantly using the Youtube timeline.
- After entertainment he selected sports and then jumped around the content with Youtube timeline. During the viewing he also pressed F11 to exit the

chrome fullscreen mode and deleted some of the tabs that the interactive viewing mode creates.

- All in all, the subject completely broke the test environment and did everything completely different than other people.

D56:

- Selected news: Intro -> int -> end

- The subject asked if he should click on some of the links when they first came up.

A57:

- No comments

B58:

- Sound distortion during the intro due to the computer choking up.

- Didn't click any of the buttons.

C59:

- Selected news: Intro -> ent -> dom -> int -> spo -> end

- The subject asked if he can select any of the links during the first selection. I said "joo".

D60:

- Selected news: Intro -> ent -> int -> spo -> dom -> end

E61:

- The subject didn't touch the Youtube-timeline.

E62:

- The subject checked the timeline at the beginning of the viewing, going through the "thumbnails" of the video by scrolling the mouse cursor over the timeline. The subject did this for the whole timeline.

- The subject clicked back on the timeline after the first interview with SXE rep was over. He moved from the interview end to the beginning of the same news segment. After jumping back he quickly jumped forward to the beginning of the boat news (second news in domestic). He then returned to normal viewing without touching the mouse.

- At the homeland security press release the subject fast forwarded to the paris flood news using the timeline. He was still checking the timeline after fast forwarding but then proceeded to view the material as normal.

- At the first statistics of the germany world cup news the subject clicked back a bit to view the first statistics and comments on the statistics again.

- The subject skipped the FIFA commentary on the plastic surgery stuff and proceeded to view the LoL news as normal (hand not on mouse).

- The subject checked the timeline at the beginning of the Movie Bot news and then continued watching normally.

- The viewing ended normally with no stopping or pausing.

- The subject asked about reeling in and human interaction ("What does one mean with this?")

E63:

- Right at the beginning the subject glanced over the timeline and the general thumbnail content.
- The subject clicked the subtitles on during the intro.
- At the beginning of SXE the subject changed the playback to 0,5 speed and laughed at the slow and twisted voice of the presenter. Then he clicked 0,25 speed and switched back to 1.0 when no sound was present at 0,25. He then continued watching the news normally without touching the mouse.
- The subject switched the subtitles off at some point during the playback speed switching.
- The subject said "Mitä vittua mä katon?" ("What the hell am I watching?") after the Paris flood sequence.
- The subject checked the timeline during the FIFA speech.
- The subject was slightly confused at the statement "The material was easy to use" until I explained that it was about the user interface.

E64:

- The subject checked the timeline at the very beginning of the viewing.
- When the SXE-news started, the subject grabbed the mouse but didn't really do anything.
- At the SXE-interview the subject went through different sections of the show by looking at the thumbnails of the timeline.
- At the start of the boat news the subject started skipping the content. He jumped from the start of the news to the boat interview and from there quickly to the beginning of the Alaska news.
- During the Alaska news the subject clicked forward to the Paris-news. He watched the news for a while without interruptions.
- From the end of Paris news the subject jumped back to the boat news and watched it for about 5sec. After this he searched for the Germany world cup news from the timeline. The subject watched the news almost completely only clicking forward at the very end.
- He then watched the LoL news by quickly skimming through the content.
- After the paint news the subject clicked forward to the paint interview. He watched that and then clicked forward slightly again.
- At the Movie Bot news the subject watched the thing without interruptions.
- At the very end of the news the subject quickly skipped a bit forward and then paused the viewing when it was obvious it was going to end.

E65:

- The subject checked the timeline at the beginning and then had his hand on the mouse, waiting.
- At the SXE interview the subject skipped forward to after the interview.
- After the end of SXE the subject skipped to the introduction's end of boat news and then watched the interview for boat news.

- The subject skipped forward from the beginning of Alaska to the center of Alaska.
- At the beginning of movie bot the subject checked the timeline and it's thumbnails. Then he continued watching the news.
- The viewing ended when the video ended.
- The subject asked about immersive, versatile and burdening.

E66:

- Before the boat interview the subject checked the YouTube-timeline briefly.
- Before the paint interview the subject checked the timeline and scanned through the thumbnails of the news show.

- The subject exclaimed that the post-test questionnaire statements were somewhat weird to answer because he just watched the whole thing through.

E67:

- The subject placed his hand on the mouse and checked the timeline at about 45 seconds into the intro.
- At the start of SXE the subject checked the timeline again. He also went through some of the thumbnails of the video.
- During the SXE interview the subject jumped forward to the Alaska news by using the timeline.
- At the end of the Paris news the subject jumped forward to the Germany World cup news.
- The subject kept the timeline up a lot.
- The subject skipped the whole Paint news and jumped from the beginning of paint straight to the beginning of movie bot.
- The viewing ended with the end of YN.
- Explained the words responsive and versatile.

E68:

- At the start of the Paris news the subject checked the timeline and scrolled through the rest of the video with the thumbnails.
- At the end of LoL interview the subject checked the timeline.
- At the end of paint the subject checked the timeline and went through the thumbnails again.

E69:

- The subject placed his hand near the mouse during the intro but then pulled it away, laughing at a joke in the video.
- The subject PAUSED the video at the homeland security press release text. I waited for a few seconds and then asked if the subject wants to end the viewing. The subject answered that he just wants to read the rest of the text that's on the screen. He then resumed (after reading the text).

E70:

- The subject started viewing the content with his hand on the mouse, but during intro took it away and focused on the material.

- Later during the intro the subject checked the timeline.
- After the intro the subject rewinded back to the movie bot picture and read all the slider texts in the picture pausing the video. After reading (and chuckling) he resumed the playback.
- After SXE interview the subject checked the timeline a few times.
- During the Alaska news the subject checked the timeline.
- At the end of Alaska and start of Paris the subject checked the timeline.
- At the center of Paris the subject jumped a back a bit and listened for the news anew.
- At the start of Paint the subject checked the timeline and its thumbnails for three seconds.
- The subject asked if "relevant to me" meant relevant to him or relevant in general.

E71:

- At the VERY beginning the subject skipped forward to the second headline in the intro. She then proceeded to check the thumbnails of the video until the half point of the video.
- After the SXE interview the subject checked the timeline.
- After the boat interview the subject checked the timeline.

E72:

- In the pre-test questionnaire the subject answered to watch music videos from YouTube once a month, nothing else.
- The subject sat the whole video through without moving a muscle.

E73:

- During Alaska the subject checked the timeline for the first time (very briefly)
- At the start of Paris the subject checked the timeline and then jumped to the end of Paris. Quickly thereafter he jumped to the start of Football.
- At the end of Football the subject checked the thumbnails of the timeline and jumped to the beginning of LoL, then quickly to the end of LoL, then quickly to the start of Paint, then quickly to the start of Movie bot, center of Movie Bot and then to the end of the show. The viewing ended.

E74:

- The subject skipped forward to the middle of the intro, then skipped back a few times to the beginning of the intro. Later in the intro he skipped forward to the end of the intro.
- At the start of SXE the subject jumped forward further into SXE. During the interview the subject skipped forward until the the interview was done.
- The subject skipped forward from boat beginning to boat interview and then after a while to boat end.
- Middle of Alaska skipped to end of Alaska. Then to the start of Paris, center of Paris, end of Paris.
- Start of Football, center of football, end of football.



- LoL start, lol interview, paint start, paint end, moviebot movie center.
- From movie bot movie center back to the beginning of movie bot movie.
- At the outro, skipped to the middle of the outro.
- The subject asked about "of use to me" and "reel in" and responsive and versatile.

E75:

- The subject sat the whole thing through without moving a muscle.